

TWENTY-EIGHT PAGES



# THE NEW YORK



# DRAMATIC MIRROR

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FRED RIBLO



## THE MATINEE GIRL



EARLY in this waning season an indifferent play was written to order for an estimable old actress, who has since died. It was named *Granny*. A few years ago a young woman wrote a play for no one in particular, which seems to me the way all good plays, certainly all great ones, are written. She wrote it, I fancy, because the idea gripped and haunted her until it was bodied forth in writing—the only way to lay these torturing literary ghosts. The play was called *The Eyes of the Heart*. And between the short order play of the famous man of many dramas and the work of this young woman's hand was the unreachably difference between the East and the West.

Out of the young woman's mind and under her hand grew the best picture of helpless old age I have ever seen on the stage. The best because the most complete and satisfyingly varied. Age as the average playwright depicts it is either self-centred and querulous to the point of hideousness, or it is a saintly monotony, insipid and exasperatingly tiresome. Monsieur d'Ancelet, the grandfather of Mrs. Fluke's play, being a blend of the irascible, the cunning, the proud, the gentle and the loving, was a delightful and reasonable human blend. One loved him while one laughed at him. There was a great thanksgiving in our hearts that in the end all went well with him, but we carried away no choking sense that here was a saint crucified by a hard fate. There were memories of his robust temper, his self-sufficiency, his cunning that surmounted all the combined guile of his family, to temper such tendency. He was a humanly perfect old man, that we might see in a three-act comedy or a five-act tragedy without having had our fill of him.

It was this subtle drawing of French patriarchal family life that we carried pleasurably away with us from the Manhattan Theatre matinee. Mrs. Fluke had graded her entertainment of original plays well. The image of the admirable old grandfather was a last and delightful one to mingle with five o'clock tea or the dinner coffee.

But as *The Eyes of the Heart* is the pleasantest of the three plays, *A Light from St. Agnes* was the greatest. There was in it the tremulous conflict of wills that is the moving force of drama. There was the slow awakening of a darkened soul into a great light possible of portrayal only to a master psychologist. There was an absence of blurred outlines, an attention to the minutest working out of details, as for instance what seemed a barrowingly long drawn out washing of his hands by Michel, while the woman he had murdered lay dead on a bed in the room; but it was no longer than the time actually consumed by such a task, and it was only time enough to let the fear and brutality with which the murderer looked upon his victim sink into the consciousness. *A Light from St. Agnes* was superlatively original. There was in it no hint of resemblance. It is a new and striking achievement in the drama.

I have no knowledge of the chronology of these plays, but I shall confess myself deeply mistaken if *The Rose* was not the first. The others might have been written by a man or a woman. They had the vigorous grasp of one and the graceful touch of the other. But *The Rose* I should wager was written by a girl, one of books and dreams and aims, but still a girl.

chanced to follow a Wall Street broker out of the theatre.

There rustled out beside him a silken and perfumed daughter and a veiled and lace-garnished wife.

"What did you think of them, papa?" they asked in breathless duet.

"Papa" pressed his handkerchief covertly to his reddened and forceful nose.

"They beat the Street," he returned. "I liked the last one the best. But they were all good. To think that a woman could sit down and write such things!"

Mrs. Fluke has not confided to the world in what posture she wrote her plays. Probably the banker's conjecture was correct. Certainly there is no dissent from his parting word as he climbed into his carriage: "Why doesn't she write more and longer ones?"

Productions play strange pranks. George Tyler put on London Assurance to introduce the Irish actress, Ellis Jeffreys, in her *matinee*, which her admirers declare is comedy. And what unforeseen thing happened? The play literally starred Ellen Fyfe.

Poor Betty Gerard! She always had a fancy for scribbling, and now after her death those who knew her in the bright days and the dark are showing each other the stray bits from her pen. There is this fragment of a story, having neither beginning nor end, but portraying with sympathy a crisis in the lives of a pair of lovers:

He would still be lord of himself. He would be stronger than anything that was in him.

Forcibly he pushed her from his folding arms. There was something else in the set line of his lips, in the features lit with a cool ideal feeling.

"Father, you ask me if there is such a thing as love to a man's life. Yes, there is, but it is usually with another man's wife. The ideal love is not the love of marriage."

Crumpling the flower he had taken from her hair, Ellen Andrews threw the petals at her feet and left him.

She lay down with something like a sob of exaltation in her breast. Was the love of a married woman always like this? Sleep was not meant for a girl in love with a man. If she would keep her youth she must be content to accept the hours he gives and realize she could never have known what harmony really was if that false note had not been dropped in to mar it.

There was a sort of consolation in his mind that she did not know she had touched his soul to fiery issues. He was startled at the desire she had stirred.

There was between them two a tie closer than blood—that of comradeship. Bravely devotedly, she studied his problematic nature, for here was a soul undisciplined and untrained. That danger between them, however, but not sufficient to make her become friendly to or it would defeat her. He should, even against his better will, teach her the old story in its new and unimagined significance. What was man for but to be forced to great heights that his depths may seem so far as he is to be worth while dropping to. All the unhealthy fancies born of loneliness and sorrow told him that love's soft tumults were over.

Did he care that she was going away for a year? The desire of a disinterested love which he had tried so hard to stifle under a rush of work and recreation would not vanish. Yet he had always been master. He would be now.

"Before I go I want to speak to you about your self. Tell me something about the future you have suffered."

"What I have suffered, child, it is too late to discuss and one can only rate truly as far as one has seen."

"But I think only of yourself and your future, for

It is a bright one. Don't disappoint me. I cannot look as far ahead for myself as for my friends."

A quick dash went up to his forehead and died out again.

"Oh, Glenn, give me your sacred word of honor that I shall never lose touch with you."

"What is the use of vows? If you feel that you want to do a certain thing, that binds you to it. If you don't feel that way vows cannot bind you. I must go my way and follow the light I see. I don't know yet whether we had better write or not. You must not quarrel with me, for you never liked anything definite. It has been uncertainty and sorrow that have taught you to fathom the deepest and most exquisite secrets of human life."

"But it is three years now since we met, and I am as ignorant of what you are as at the beginning."

She was still childish enough to be honest.

Turning away he lifted his face and sighed. Half the secret of his influence was in his silence and his eyes.

Woman may know what to say, but man knows what not to say.

In his room alone he wrestled with his conscience that somehow had been fairly well preserved through the first of business life.

"Absolve me from the bonds of gratitude," that I may live this girl's ideal and not only seem to.

Some of the bits and so candidly personal, flashing the many facets, gay, philosophical, gloomy, that made up that strange human jewel, so sadly obscured at the last. She writes of her youthful bellehood in Washington:

All I cared for then was my music, reading, dancing, flowers and plenty of fun. I remember my first inaugural ball, when President Arthur was just going out. It was a delightful winter. All went well for me and, although I do say so, attentions poured upon me, and I had several offers of marriage, but refused all.

Of her bridal tour in Europe when she was Mrs. Arthur Padelford she said:

After leaving the springs we returned to Vienna, and I had there as beautiful an apartment as one could wish. My gowns were charming, my jewels lovely, horses and carriages chic, and altogether few girls had at eighteen what I had. One night we had a box at the opera to hear *The King's Fool*. A strange coincidence, for it was in this opera that I made my professional debut later in Chicago. There I first saw Stetouram, who afterwards supported Miss Russell here.

There is a hiatus in these fragmentary memoirs, then follows this tragic record:

My experiences have been varied and wonderful for a short life, and oh, how many bitter things have made days and nights hideous! How many sorrows have mingled with joys! It has all been a ruined existence since I left my first husband with three baby five weeks old in my arms. Now she is fifteen years old and the heiress to many thousands. Little she knows of her mother's heartaches, even to-day. Her father, Mr. Padelford, lies buried in the cemetery of St. Germaine, near his soul.

Changed, all changed; only an existence where it was life before. God knows I have been punished and suffered enough for the sins of ten women! Until I met—then for the first time in eleven years I began to find some comfort, some affection and hopes for the future. Life looks a bit brighter; still there are many clouds.

Of her going on the stage she says:

My life was blighted at eighteen. I returned to my parents' home and a demon of unrest seized me. Do something I vowed I must, or I should go mad. So I went on the stage, much to my dear mother's and father's sorrow, but fortunately was successful in all I undertook.

Throughout her reflections runs the dark thread of her lifelong regret for that early divorce:

Then to Paris, gay, bright, fascinating Paris, in time for Mardi Gras. Crazy, mad, I say every one was. I was pelted with bouquets and flowers. I returned to my father's home looking like a rainbow; but it was charming, delicious. The only trouble was it recalled the awful morning in '87 when I left Hotel du Rhin, Place Vendôme, long years before, and left behind the husband I loved, taking our child with me. But why reflect? It does no good. All one can say at times is as the King said: "O God, turn back Thy universe and give me yesterday."

In a letter to that distant star of his worship, the beautiful widow of the poet Shelley, John Howard Payne, the author of "Home, Sweet Home," wrote a modest line which it is well to allow to live with us. It was this: "It is the distinction of a sterling mind never to see how far it has got, but how much further it may go."

THE MATINEE GIRL.

"SAM" SHUBERT BACK FROM LONDON.

"Sam" Shubert returned April 5 from a business and pleasure trip to England and the Continent, during which he arranged for the opening of the new Shubert theatre, the Waldorf, in London.

The Waldorf will be designed by the American plan. It will also be unusually large. It will be opened on May 16 with Duse in repertory.

She will appear on the evenings when Covent Garden is open. On other evenings Calvé, Alice Nielsen and the company of singers which Mr. Shubert has secured will give grand opera.

This same company will open the Lyric in New York next Fall. Mr. Shubert says the two successes of London and Paris, respectively, are *The Secret of Polichinelle* and *Taps*, played in Paris under the name of Discipline. Both plays were comparative failures in this country. Mr. Shubert plans to reopen the Casino Theatre June 16 with *The Earl and the Girl*.

FRED NIBLO.

Fred Niblo, whose picture appears on the first page of *THE MIRROR*, is a comedian of rare talents and a most pleasing personality. He has a method all his own, and his manner is so genial that he invariably ingratiates himself with his audience from the moment he steps upon the stage. Although he has been before the public for a number of years he is still a young man and has many years of usefulness before him, during which it is to be hoped that he will continue his occupation of driving dull care to the four winds. Good monologists are scarce, and men of Mr. Niblo's gifts are needed. For a few seasons Mr. Niblo abandoned the platform and went into management, but finding his old occupation more congenial he returned to the boards a few months ago. He is the husband of Miss Jane Cohan, and with their little son, Fred, Jr., they make up an ideally happy family.

NEW GARRICK MANAGEMENT.

The change of management at the Garrick Theatre has gone into effect, and Charles Frohman has given way to Senator W. H. Reynolds, who will henceforth guide the destinies of this playhouse. The only change made by Mr. Reynolds is to install Samuel Gumpertz as the manager of the house in the place of Lewis Phelps, who will continue with Frank McKee. Mr. Reynolds has already declared his intention of sustaining the high class of the Garrick as a dramatic house. Mr. Gumpertz has been the manager and the moving spirit in the recreation park, Dreamland, which was inaugurated at Coney Island last summer. He will continue at the head of it as well as at the Garrick. This is his first engagement as a Broadway manager.

HURRY CALL FOR AN ACTOR.

Alfred J. Edwards, who plays the part of the hairdresser in Mrs. Temple's Telegram, at the Madison Square Theatre, got a cinder in his eye recently. He added some grease paint to the cinder trouble. His eye was so inflamed April 3 that he feared permanent injury, and he sent word to Manager Lawrence that he could not appear. Mr. Lawrence was in a quandary, for he had no one to take Edwards' role. Harrison Grey Fluke, of the Manhattan Theatre, lent him Claus Riegel, who went through the part practically without rehearsal.

TRILBY WITH ORIGINALS.

William A. Brady announces a revival of Trilby at the New Amsterdam Theatre May 8. Virginia Harman may be seen in the title-role. Other members of the original cast who will appear are Wilton Lackaye as Svengali, Rorr McIntosh as Taffy, and Charles Hickman as Little Billie.

## BOOKS AND MAGAZINES.

THE SILENCE OF MRS. HARROLD. By Samuel M. Gardenhire. Published by Harper and Brothers.

This is a story written by one who has something to tell, and who tells it in such an intense and interesting fashion that any one who picks up the book must be reluctant to lay it down unfinished. The well-thought-out plot is what gives it the strongest hold, for there are spots where the average reader might ask for a little less talk and more action. The beautiful woman whose silence is the pivot around which revolve a cluster of lesser lights in the story involves a problem, but it is a problem that should be more often studied in this era of divorces. Mrs. Harrold is a strong character, of a strength born of a sorrowful experience, yet not a sinful one. The great money magnate of the tale is Bartholomew Dean, who has an itching for great tracts of iron deposits. John Harrold is his lawyer, who comes to learn at last how much the history of this iron property has to do with that of his wife. Harper Dean, the son of Bartholomew Dean, falls in love with Norma Winslow, a young actress, and becomes so interested that he puts up money and makes an effort to help start an opposition to the great Theatrical Trust, which Trust receives a pretty thorough ventilating in its personnel and methods at the hands of the novelist. There is a chapter when the two factions meet at the office of Mr. Charles Brumman, the great I Am of the Trust, which seems a *fac-simile* of incidents which happened at a manager's office in New York not twenty years ago. The breath of the Rialto hangs over many of the characters in the book, and those familiar with this side of life in New York will feel that they have met in the pages the counterparts of characters in the theatrical everyday life. There is an inventor, Stephen Woodbury, whose refusal to sell his patent is a thorn in the ambitious side of Bartholomew Dean, and the love affair of his charming granddaughter, who has a part also in the mystery which the close of the book clears up happily for all concerned, is one of the three love affairs which run more or less smoothly throughout the book. Norma Winslow is the womanly young actress of the story, and conners the scientific idler, who finds an interest, and a wholesome one, in everybody's affairs, is one of the fascinating people that the story makes one want to know better. The book, with its knowledge of things and affairs not generally known in New York, is completely absorbing. It may rival "Lux Crucis," Mr. Gardenhire's former story, in popularity.

THE THEATRE MAGAZINE for April is full of interest. James Huneker gives an interesting account of the half-mad Swedish dramatist, August Strindberg. In this number is begun the first in the series of articles entitled, "The Stage History of Famous Plays," the play under consideration being *Romeo and Juliet*. The interview of the month is with Louis Mann, and there is a fine tribute to the late Albert M. Palmer. Venice, the home of Shylock, is entertainingly written of. There is an article on Mrs. W. G. Jones, now the grand old woman of the stage. Meister Manoli, play written by the Queen of Roumania, is told of. Frank Keenan's experiment with short plays and Miss Barrow's experiment with the Greek drama are both described. The pictures, as usual, are many and beautiful. They include large, full page plates of Mary Manning, in Nancy Stair; Ellis Jeffreys, in *The Prince Consort*; New York's great Hippodrome; Grace George in her new play, *Abigail*; Julie Herne; the Gibson Girls, in *The Education of Mr. Pipp*; Digby Bell; André Anjou; August Strindberg; Marie Booth Russell; Frank Keenan; Virgilio Iarned; in *The Lady Shore*; Amelia Bingham, in *Mile Marni*; and many others. Fornaro, the well-known caricaturist, contributes an excellent caricature of David Warfield, in *The Music Master*, and on the cover of the magazine is a portrait in colors of Julia Marlowe as Juliet.

SWORD PLAY FOR ACTORS; A MANUAL OF STAGE FENCING. By Fred Gilbert Blakeslee. Published by the M. W. Hazen Company, New York.

This volume is illustrated with 22 full-page photographs and has chapters dealing fully with the history and classes of swords and the history of fencing itself. There are others that treat fully of the foil, the broadsword, the great sword, the sword and buckler, the rapier, the small sword and the masters of fence from the sixteenth century to the present day, and a full bibliography of this subject, which is so important to all masters of the actors' technique.

This is the only book written which treats of the fencing of the stage as distinct from that of the *salle d'arms*. Stage play is quite another than that of the fencing room in that the two opponents instead of striving to hit each other have to be most careful not to do so, as stage swords, although not pointed, are capable of inflicting severe injuries. Keeping the question of safety, therefore, constantly in mind, the author has here adapted the movements of the *salle d'arms* to meet the requirements of actors. Unlike other fencing books, this treats of all systems of fence from Middle Ages to the present day, the play of the various systems being described in the form of lessons, in such manner as to be easily mastered without personal instruction, the English rather than the French names being usually used for the movements. Although intended primarily as a guide to actors in the presentation of stage combats, this book is also intended as a reference book for authors and artists, and contains much data which will be most useful to them in depicting fights with the pen or the brush the sword fights of the different periods of history.

The book has had the good fortune to win the approval of such eminent actors as Kyrie Bell and James K. Hackett (both of whom are skillful swordsmen), and such well-known fencing masters as Louis Rondelle (author of "Foil and Sabre," the text book of fencing for the British Army) and J. M. de Zouly, and is just the book that the thorough student or truthful artist cannot do without.

JOHN McCULLOUGH AS MAN, ACTOR AND SPIRIT. By Susie C. Clark. Boston: Murray and Emery Company.

This is the comprehensive title of a book concerning the one great tragedian, written by Susie C. Clark, author of "A Look Upward," "Platée's Quest," etc. The little volume, which is dedicated to "the fadeless memory of Genial John," contains an interesting history of the life and career of McCullough from the time when he came to this country from Ireland till the day of his death. It also has notices and anecdotes of him from various sources. It publishes an original sketch from the pen of the actor himself in the form of a little love romance, and among other tributes to his memory which are reproduced is a poem by Walter Hubbard, which was published in *THE MIRROR* of Nov. 28, 1885. The last chapters of the book are the most remarkable, for in them the author, who is evidently a spiritualist, says that for years since his death the late actor "turned from the spirit world, where he might have remained continuously if he chose, and took upon himself a laborious work, rigidly keeping appointments like any day laborer with needy mortals, ministering unto their necessities, healing their heart wounds," etc. She goes on in several chapters to cite instances where the spirit of McCullough is said to have been visibly present, and in most cases the "instrument" through whom he has manifested himself and performed so many labors of love is a very gifted psychic, now pastor of the Boston Spiritual Temple Society. The book is illustrated with portraits of McCullough in various roles.

The Critic for April has a brilliant article on "Gorky: Hamlet Awakened," by Benjamin de Casseres, and an essay on "Rome," by Maurice Maeterlinck.

Harper's Weekly for April 1 has a characteristically clever and interesting article on "Hamlet and the Actor-Manager," by Johnston Forbes-Robertson, who expresses his views of many things theatrical, and explains why he believes Hamlet was not mad.

## REFLECTIONS

Jean Calduel, the dancer in *Fantana*, who suffered from blood poisoning through her silk stockings, was back in the cast April 8.

William Gillette will sail on April 15 for England, and next season will be seen here in a new play.

Madame Nordica, as well as Signor Caruso, will sing at the concert which Annie Leary is arranging for the benefit of her Italian charities at the Waldorf-Astoria, April 26.

Frank Chapman, business-manager for Thomas Jefferson, is at his home in New York city convalescing from a dangerous surgical operation, performed recently at Roosevelt Hospital.

Slaves of the Mine will be called next season *A Hero of the Mine*. It was originally Pennsylvania. There is something in a name.

Mamie Ellis is confined in the Homeopathic Hospital in Pittsburgh with a severely fractured arm, the result of jumping from her window during a recent fire.

A. Jack Faust, manager of the Fabio Romani company, at the close of the present season will again assume the general management of the Russell circuit of summer parks and theatres in Illinois, Iowa and Kentucky.

Roland Edwards was so hurt in an automobile accident April 1 in Brooklyn that he was unable to resume his part in *Old Point Comfort* for a few days.

Percita West, who successfully played the lead with Robert Edeson this year in *Ransom's Folly* and *Strongheart*, resigned from the company to perfect her voice and music. She will sail shortly for Europe, where she will study for some time under the best masters, and note the methods of the best of the old school actors. Miss West believes it is best to study in her youth and perfect her art so as to be better equipped for her future life work.

This (Tuesday) afternoon, at the Berkeley Lyceum Theatre, F. F. Mackay will direct a public rehearsal of the class of 1905 in his National Conservatory of Dramatic Art.

The advance sale of seats for the season of twelve performances of the Conried Opera company in San Francisco, which began on April 6 with *Rigoletto*, amounted to more than \$85,000.

Clara Bloodgood will be starred by Liebler and Company in Booth Tarkington's new play, *The Gentleman from Indiana*, taking the role of Helen Sherwood. Miss Bloodgood will make her first appearance in the play at the Majestic Theatre in Boston, April 17.

Ethel Barrymore will play a two weeks' engagement in Isen's A Doll's House, at the Lyceum Theatre, New York, beginning May 1. Bruce McLean will appear in the role of Nora's husband.

Arnold Daly has improved so much in health that he made his reappearance at the Garrick last Saturday afternoon at the matinee performance of *You Never Can Tell*. On Monday, in addition to the usual evening bill, he was seen in a special matinee performance of *The Man of Destiny* and *How He Lied to Her Husband*.

Marie Cahill will be starred by Daniel V. Arthur in a new play, as yet unnamed, next season, which is being written by George V. Hobart and Milton Royle. The music will be written by Silvio Helt.

Camille Clifford, who went to London from New York with *The Prince of Pilsen* and made a hit, and who has been appearing in *The Catch of the Season* since the return of the company to America, was operated upon for appendicitis April 7 and is doing satisfactorily.

The Khedive Theatre in Alexandria, Egypt, was burned early in the morning of April 7. It is supposed the fire started shortly after the conclusion of the circus performance, which the Duca Degli Abruzzi attended. A number of horses were killed. The building was not insured. The loss is estimated at \$80,000.

John F. Welber, who was stricken with a severe attack of typhoid fever while playing at Proctor's Fifth Avenue Theatre last October, has completely recovered his former health.

The Progressive Stage Society will give their fifth performance Sunday evening, April 30, at the Murray Hill Theatre, when *The Masterbuilder*, by Henrik Ibsen, will be produced. Sunday, April 16, at 3 p.m., at the League for Political Education, Dr. Rudolf Broda will lecture on "The Modern Proletarian Drama in France." Sunday, April 23, at 3 p.m., at same place, a lecture on Henrik Ibsen will take place. Speaker to be announced. Sunday, May 7, at 3 p.m., the monthly discussion meeting will be held. Nathan Haskell Dole, of Boston, the well-known author and critic, will give two lectures on "Dramatic Currents of the Day" at the Berkeley Lyceum, on Monday, April 17, and Thursday, April 20, at 8.30 o'clock, under these divisions: 1. "Symbolism, as Illustrated in Ibsen, Sudermann, Maeterlinck, etc." 2. "Bernard Shaw and the Irish Drama."

J. Bernard Dyllin at the close of the Little Johnny Jones tour will re-enter vaudeville, appearing in the character of the Chinatown Sing Sing, editor of the *Peck-in Gazette*, which he originated in George M. Cohan's piece. He opens a nine weeks' engagement on the Orpheum circuit at San Francisco, Aug. 6.

The Williams Stock company is reported as playing *Human Hearts* through New England. The company was booked in South Framingham, Mass., last week.

Marie Doran has completed a new play in which Charlotte Corday is the central figure. Eugene Blair has had the play in rehearsal several weeks and will produce it in Philadelphia this week.

Fanny Dupree fainted on the stage during the performance of *It Happened in Nordland* at Lew Fields' Theatre one evening last week. She was carried from the stage and recovered under the care of a physician.

It is announced that Robert Drouet has been engaged for the F. F. Proctor Stock company and will open at the Fifty-eighth Street Theatre in an elaborate production of *A Gentleman of France*.

## H. B. IRVING'S HAMLET.

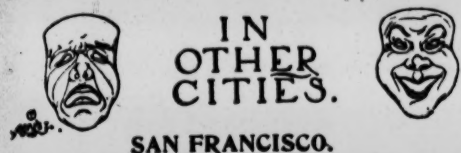
H. B. Irving made his debut April 4 in *Hamlet* at the Adelphi Theatre in London. A majority of the critics said that he won a brilliant triumph, making him worthy to be placed among the best half dozen of modern Hamlets. He gave a refined and highly finished performance, entirely free from mannerisms. Miss Brayton was hardly less applauded as Ophelia, especially for her acting in the earlier scenes. The house was crowded and the audience enthusiastically applauded the performance. Both the leading actors were repeatedly recalled. Oscar Asche as Claudius and the remainder of the company were much praised.

## NEW BARRIE PLAY.

Alice Sit-by-the-Fire, the latest play written by J. M. Barrie, was produced at the Duke of York's Theatre, London, April 5. It is described as a clever and amusing burlesque satirizing the problem play, play writing and the management of parents by twentieth century children. Ellen Terry appeared in the title-role, which is peculiarly suited to her. She played with the force and charm of twenty years ago. Irene Vanbrugh as her daughter was no less successful. The play was preceded by a curtain-raiser, also by Mr. Barrie, a one-act fantasy, *Pantaloone*, a trifle partly in dumb show. The audience included Anthony Hope, Louis Parker, and Sir Philip Burne-Jones, besides many well-known actors and actresses.

Louise Vallentine now with Arthur C. Alston.





## OTHER CITIES.

### SAN FRANCISCO.

The bill at the California on Monday night, March 27-2, the opening of the second week of Miss Anglin's engagement, was Zira, a joint effort of the two well-known actors, Henry Miller and J. Hardy. The play affords Miss Anglin splendid opportunities. The work at the end of the third act being the strongest bit of acting seen here in a long time. Mr. Worthing, Edward Emery, Walter Allen, Walter Hitchcock, Mrs. Whiffen, and Blanche Stoddard lent able support. The play has been so successful as to warrant it being played again all next week. My Lady Paramount will follow. On Wednesday, 5, a matinee performance of Frou Frou will be given. The Grand Opera House 26-2 has The Beauty Shop. On Thursday 6, the Corried Metropolitan Opera co. will open for an engagement of twelve performances, giving three of Parsifal. The season seats were sold only through the mail and the new system proved a great success. On the first day of the public sale for single seats \$18,000 was taken in at the box-office. The revival of Old Heidelberg at the Alcazar 27-2 with John Craig in the role of Karl Heinrich and Miss Lawrence as Kathie has been the hit of the season. Much of the success of the play is due to the clever work of Mr. Craig and Miss Lawrence, who seem perfectly suited to their roles. Next week Old Heidelberg.

The Tivoli 27-2 has only one more week of The Burgomaster. After a four weeks' successful season of this opera, Floradora will be put on for a run. Aida Hemmell will be seen in the role of Dolores. Grace Palotta will be cast for Lady Holyrood, a part she sang with much success in Australia. The sextette will be composed of beauties, with which the Tivoli chorus abounds.

Bishop's Players gave a clever performance of My Wife's Husband at the Majestic 27-2. The play was written by Milton Royle for himself and he was seen in it last season with much success. Landers Stevens was cast for the part that Royle played and did good work with the bright comedy lines. Adèle Block was seen in the role taken by Mrs. Royle and as usual looked handsome and acted delightfully. Jane Kelton, George Woodward, Harry Mestayer, Mina Gleason, and Frances Slosson, Oza Waldrop, and Elmer Booth were also in the cast. Next week The Sign of the Four.

Kreiser's return engagement at the Alhambra Theatre Sunday, 2; it will be a popular concert. At the Columbia 27-2 The Virginian is in its last night and the two weeks have proved very interesting. Next week comes Lionel Barrymore in The Other Girl.

The Gambler is at the Central. The story is an interesting one and the scenes are all laid in Mexico, which gives a fine chance for scenic display. Hershall Mayall and his leading roles are being played and made good as usual. Next week Confessions of a Wife.

Julia Blane, the clever character woman, who has been with the Central all this season and many a season with the old Grand Metropolitan Opera co. is starred in a play being specially written for her. Miss Blane is considered the cleverest character woman ever with the American Stock co. in New York. OSCAR SIDNEY FRANK.

### KANSAS CITY.

Probably the most successful grand opera engagement ever played in Kansas City was that of the Corried Metropolitan Grand Opera co., which appeared at Convention Hall for three performances March 31. Parsifal was naturally the favorite of the repertoire. It gave here an audience of seven thousand people were present to hear this much talked of music drama. Les Huguenots was the matinee bill. The engagement closed with Cavalleria Rusticana and Pagliacci. The total receipts for the three performances amounted to \$27,841.

Viola Allen in A Winter's Tale held the boards at the Willis Wood 3-8 and played to large audiences nightly. Savage English Grand Opera co. in repertoire 9-15.

Me, Him and I, the Grand attraction 2-8, as presented by Bickel, Watson and Wrothe, caused much amusement and seemed to thoroughly satisfy the large audiences that attended. The Crisis 9-15.

The Hoosier Girl was the Auditorium offering 2-8, playing to good business and pleasing immensely. The drama is of considerable merit and proved exceedingly amusing. The Woodward Stock co. 9-15.

The Factory Girl drew large audiences to the Gillies week of 2-8. More to be Filled Than Seated 9-15. Since John Behr announced that he would resign as leader of the Symphony Orchestra here there is a likelihood that that excellent organization may disband. A. C. Wurms, who has been secretary for a number of years, also announces that he will retire at the conclusion of the present season. Kansas City would lose a valuable adjunct to its musical world should the orchestra go to pieces, and it is to be hoped that a disbandment may be averted.

Joseph Galton, of The Silver Slipper co., who was recently arrested and put in jail here on the charge of highway robbery, was acquitted by Justice Hick at the trial last week and honorably discharged. The case against the young man being largely one of circumstantial evidence and his good reputation being thoroughly established, the case was dismissed after a short examination.

As has been rumored here of late, the announcement came last week that Fairmount Park would be reopened the coming season and that the beautiful resort would be conducted in its original excellent manner. Ben S. Rosenblatt has taken the property and will personally manage the park during the coming summer.

Electric Park has announced its opening day for May 28, while Forest Park will precede it by about three weeks. May 7 being set for the initial day of the 1905 season. D. KEEFE CAMPBELL.

### LOUISVILLE.

The dramatic event of the season was the Parsifal engagement at Macaulay's April 3-5, rendered in English by the Henry W. Savage co. The house was crowded at each performance, including the matinee. The curtain rising at 5.30 for the night performances and 11 A.M. for the matinee. It was elaborately staged and splendidly well sung by the corps of high class artists, and the orchestra, numbering sixty-three instruments, was a distinct feature. The Girl and the Bandit will finish the week. Pitt Paff, Puff opens 10 and will be followed by a special engagement of Mrs. Wages of the Cabbage Patch.

Stella Mayhew and a co. of fifty drew large audiences at the New Masonic week commencing 10. The Show Girl, Struck Holmes opens 10.

The Avenue had an excellent week 2-8 with Happy Hooligan. The Moonshiner's Daughter will open for a week 9.

Frank Shriner, who during the Winter is treasurer at the Avenue, will be the secretary and traveling representative for the Kansas City Baseball Club during the coming season.

Mrs. Cal Young Rice, author of Mrs. Wages of the Cabbage Patch, will sail within a few days from San Francisco for an extended tour in Japan. Mrs. Abram Flexner, who assisted in the dramatization of the popular novel, and who has fame as a dramatist in other directions, tendered Mrs. Rice an elaborate reception on the eve of her departure, which was attended by many celebrities.

During the stay of E. H. Sothern, one of the Louisville courts decided in his favor a suit that had been brought against the distinguished actor by Mrs. Flannetta Harrison, of Somerset, Ky., the lady alleging that Mr. Sothern had contracted to buy and produce a play of her composition, styled The Stage of Life.

After careful consideration it is publicly given out that the cherished plan of Manager James R. Camp to erect an Auditorium in the city in a suitable location will become an accomplished fact. Capitalists have become interested as public minded citizens, and it is now believed that it will be but a short time when a handsome edifice will be built, and that it will be controlled and managed by Mr. and Mrs. Daniel Quillip. CHARLES D. CLARKE.

### NEWARK.

Eleanor Robson in Merely Mary Ann played to excellent houses at the Newark Theatre 3-8, Chauncy Gleason 10-15.

Sergeant James was selected for the debut of Manager Jacobus at the Columbia 3-8. There were no weak spots in the entire cast. Henry Kolker, Joe Kennard, Mary Sanders, Harry Stubbs, Joseph Bailey, and Teresa Maxwell appeared to advantage. Paradise Lost 10-15.

Child Slaves of New York had a record breaking first night 8 at Blaney's Theatre. Millionaire Detective 10-15.

Billy (Single) Clifford in How He Won Her held the stage at the Empire Theatre 3-8.

A complaint was made to Chief of Police Hopper regarding the production of the play Child Slaves of New York at Blaney's Theatre. The complainants were Walter H. Wones, secretary of the Boys' De and Miss Mary Philbrook. The complaint was made on the score that the play is a representation of the practice of stealing, and that it was in effect a school of crime, and had a demoralizing effect on the young boys and girls. Both Mr. Wones and Miss Philbrook attended the performance 3, and it was what they saw there that prompted them to take action.

Back in Jersey, a rural drama by William J. McKiernan, of this city, and the author of The Gunner's

Mate, will be staged at the Newark Theatre during the week beginning May 8. Special scenery is being painted for the production, and a strong cast is being engaged. In this work the author is confident that he has a worthy successor to Shore Acres and Old Homestead.

Frederick Kittler, the treasurer at Blaney's Theatre, will take his annual benefit Friday night, 14, when Howard Hall will appear in his new production, Millionaire Detective. GEORGE S. APPELEGATE.

### LOS ANGELES.

Lionel Barrymore in The Other Girl appeared at the Mason March 30 to splendid houses. Although Mr. Barrymore himself was unable to take the part of Mr. Sheldon, otherwise known as "Kid Gavin," the prize fighter, his understudy did extremely good work and won his applause due. The Virginian 6-8. Kolb and Dill in I. O. U. 10-12 and The Red Feather 13-15.

Morocco's Burbank has been drawing crowded houses 26-1 to see Ten Nights in a Bar Room. The co. has become so proficient of late in melodrama that they can give the necessary swing to such pieces. Next week A Prisoner of War.

At Belasco's 27-2 Parsifal is in its second week, drawing crowded houses every night. The piece is handsomely staged, but is one whose theme does not particularly make a very strong appeal to theatergoers. The fact that this bill has been given for two weeks and has been playing to S. R. O. is due to the fact that in the advent of the Metropolitan co. people have desired to learn something of the plot of the play. Charles's Aunt next week.

Pastoral melodrama in the shape of The Hills of California has been holding sway at the Grand Opera House 26-1. This is the second time this piece has been seen in the city, yet the fact did not deter good houses. Next week the Ulrich Stock co. will make their appearance at the Sign of the Four. This stock company has been selected by Manager Drown to play an indefinite engagement at this house.

Week 26-1 has marked the close of the Ellery Band season at Chutes Park. The band has been playing in this park steadily for the last four months, gaining admirers and ardent supporters from the very start.

Kreiser gave two magnificent concerts to splendid audiences at Simpson's Auditorium 28 and 31. DON W. CARLTON.

### INDIANAPOLIS.

Lewis Morrison gave two performances of Faust at English's March 29 to small houses. A delighted audience greeted John Drew in his latest play, The Duke of Killarney, 30. The play proved to be one of the most entertaining ever given here by this favorite. Love's Lottery came to English's 31, 1 with Schumann and his co. The play was very particular. The audiences were large and enthusiastic.

The County Chairman played a successful engagement at English's 3-5, delighting good houses. Parsifal 6-8. Sleeping Beauty and the Beast 10, 11. Kismet 12-14.

Tracked by the World played to the usual crowded houses at the Park 30-1. Vogel's Minstrels opened the week at the same house 3-5, playing to large and pleased houses. Fast Life in New York 6-8. Show Girl 10-12.

James S. Applegate, the dramatic critic of "Life," will be the next speaker for the Contemporary Club, and will appear 14 at the Propylaeum.

Eugene Presbrey, the dramatic agent of Liebler and Co., has recovered sufficiently to be moved to his home in New York. Presbrey had been in the Clapton since The Gentleman from Indiana made its appearance here, and for a time it was not expected that his life could be saved. Mr. Presbrey left 4 for New York, accompanied by his wife, and will undergo another operation in New York.

George S. Applegate, formerly Mirror correspondent here, now located in the East, has been appointed to represent The Mirror at Newark, N. J.

Georgia Galvin, of this city, who was with the Lewis Morrison co., was entertained at dinner at the University Club during her stay in this city last week. PEARL KIRKWOOD.

### OMAHA.

At the Auditorium the Corried Opera co. in Parsifal and Lucia received an ovation March 29, 30. The attendance at Parsifal aggregated about 5,000, and there were only a very few vacant seats on Lucia night. By the terms of the contract the co. paid a large portion of the expense of the special stage that was erected and which now becomes a permanent fixture in the Auditorium, and through the untiring and able efforts of Local Manager Clement Chase the house was most tastefully decorated. The whole presenting a pleasing and brilliant sight.

Innes' Band opened a week's engagement 3 to light business. At the Boyd Al. Field's Minstrels drew two fair sized audiences March 31, 1, and were well received. Raymond Hitchcock met with a most enthusiastic reception 2, 3. Manager Burgess announces Florence Roberts 4-6, Paul Gilmore 9, 10, and Savage's English Opera co. 20-22.

The Hoosier Girl was the attraction at the Krug March 30-1. Business was fair, likewise the attraction. Deadwood Dick opened a half week's engagement to the usual large audience 2. The Crisis 6-8. David Harum 9-11. Me, Him and I 12, 13. Old Clothes Man 14, 15.

The new Burgess-Woodward vaudeville theatre is well under way and it is expected the house will be finished by Sept. 1. Manager Burgess advertised a season pass to the person suggesting the best name for the new house, and the first offer of Burwood captured the prize.

P. Mallard has leased the building at 1408 Douglas Street for a 10-cent vaudeville house, and alterations and additions will be made at once. J. R. RINGWALT.

### MINNEAPOLIS.

Henrietta Crossman began a Spring tour at the Metropolitan 3, presenting Mistress Nell. The engagement was fine one. Miss Crossman's handling of the title role was very artistic. Her supporting co. includes H. Reeves Smith, Addison Pitt, J. R. Furber, Edwin Fowler, Emily Rigg, William Herbert, Hollister Traynor, and Alfred Cahill. Florence Roberts in repertoire 9-20.

You Youngster played its fourteenth annual engagement at the Bijou week 2 to good business. Eva Taylor made her local bow at the Lyceum week 2 as Mary Tudor in When Knighthood Was in Flower. She is sure to prove a great favorite judging from the reception she met with. Her acting is thorough and finished. The play was well staged and costumed. Romeo and Juliet 9.

Frank Monroe closed 8 with the Ferris co., and after a short rest will take up his work as stage director of the Worcester Theatre Stock co., Worcester, Mass.

Dick Ferris gave an informal spread to members of the Minneapolis Press Club on the stage of the Lyceum after the performance 1. He was presented with a souvenir album containing cartoons and gifts by the members of the club. After the speaking and eating a vaudeville entertainment was given.

The first contract closed by P. T. Bannon, the new business manager of the Auditorium, calls for the engagement of Ben direct's Her Fur 24 for one week. Creature 7, 8. CHARLES M. LANE.

### NEW ORLEANS.

His Last Dollar was presented at the Crescent Theatre 2-8. Running for Office 3-15.

Lulu (class) appeared at the Tulane Theatre 3-8 in A Madcap Prince. Southern-Morlowe 9-15.

The stock co. at the Grand Opera House presented The Streets of New York 2-8, and the many stirring scenes of this popular melodrama were well worked out. The Ticket of Fare Man 9-15.

The Baldwin Melville Stock co. at the Greenwall Theatre presented The Tomado 2-8. The play is well cast and intelligently enacted, and the work of Thomas MacLaurie and Janet Ford, who play leads, was far above the average. A Royal Slave 9-15.

The second week of the engagement of the Albert Taylor combination at Faranta's Theatre began 3 when Peaceful Valley was presented. Frank Dudley 10-16.

The Lyric, after remaining dark a short period, reopened 6 with the Mystic Zebra and his Simla scene co. as the attraction. Lafayette and co. in The Pearl of Bhutan 9.

The management of the Grand Opera House has had trouble with its stage hands. The trouble began with the discharge of the stage hands, and the other stage hands, as members of the union, objected and affairs reached a climax on Saturday, when all the stage hands went out on a strike. Non-union hands were substituted and the usual performances were given. JOHN MARSHALL QUINTERO.

### MILWAUKEE.

Henrietta Crossman in Sweet Kitty Bellairs filled the First Theatre to the seats during her three days' engagement March 30-1. The performance was delightful. In the supporting co. are Charles Hammond, Edwin Stevens, Herbert Bostwick, and R. Peyton Carter. The German Stock co. put on Deutscher Klass 2 before a good sized audience. Freund Fritz will be presented 5 and Frou-Frou 9.

Checkers filled a return engagement at the Davidson 2-5, and Thomas W. Ross and his excellent co. pleased large audiences. Raymond Hitchcock in The Yankee Consul 4-8. Mother Goose 9-15.

The Thanbouser co. put on an indifferent dramatiza-

tion of Thelma at the Academy 3. The exceptionally fine acting of a member of the co., combined with fine stage settings, made a fairly interesting performance, but the material, compiled by Charles W. Chase, afforded these clever players very scant opportunity to display their abilities. Ivan the Terrible 10-16.

Dangers of Working Girls proved an attraction for lovers of melodrama at the Alhambra 2. Al. G. Field's Minstrels 9-15.

Bijou patrons were treated to melodrama 2 when The Great Automobile Mystery was presented at that house. The Rays of Dawn the Pike 9-15.

Evelyn Wells, one of our most promising young actresses, left for New York 3. Miss Wells comes of a prominent family and possesses all the qualifications of a true artist.

Edgar Baum has been a welcome visitor in town during the week. CLAUDE L. N. NORRIS.

### DETROIT.

The large audiences that witnessed the second appearance here of Ben Hur at Detroit Opera House March 27-1 proved that the great drawing powers of this stupendous production have not abated any, despite the fact that scenery and costumes show the wear and tear of a hard season. N. C. Goodwin's engagement in The Usurper, by I. N. Morris, at Detroit Opera House 3-5 was the signal for large houses. Mr. Goodwin offers an American Citizen 5 to be followed 6-8 by The Shotgun, which will in turn be followed by a week of Parsifal by H. W. Savage's co.

At the Lyceum Theatre week 2-8 are the Two Masons in Fritz and Snitz. Broadhurst and Currie deserve much credit for the attractive way they have dressed this concert. Shore Acres next.

Dangers of Working Girls was placed on view for the first time here at the Whitney Theatre 26-1 and played to good business. Uncle Tom's Cabin is at the Whitney Theatre 2-8. The play is a well known one. The Fatal Wedding will be in line for week 9-15.

The Byron Douglas co. returned once more to comedy at the Lafayette Theatre 26-1, with a well produced revival of A Gold Mine, the first presentation here in many years. Mr. Douglas appeared to excellent advantage as Silas Wolcott. Pink Dominoes is the attraction forthcoming at the Lafayette Theatre week of 2, and is proving pleasing to the steadily increasing attendance at this house. A. FRANCIS.

### PROVIDENCE.

Hoty's A Temperance Town was given a very creditable presentation by the Providence Dramatic Stock co. at the Imperial 3-8 to fair houses. Malcolm Williams and Florence Reed, who are to retire from the co. after this week, were well cast in the parts of Mink Jones and Ruth Hardman. Our Boys 10-15.

Wedded and Parted was presented at the Empire 3-8 to good houses. George Sydney in Busy Izzy 10-15.

The three hundred and fiftieth performance by the Providence Dramatic Stock co. was celebrated at the Imperial 6, each lady being presented with a lady's notebook and pencil.

John Lane Connor and Kathryn Purnell are to head the stock co. at the Empire for the Summer season. Fred House, for several weeks a member of the stock co. of the Imperial, left 1 for Buffalo, to appear in vaudeville.

The Albee Stock co. is now complete and the opening date is set for 24. The roster of the co. is Gardner Crane, Chrystal Herne, Myrtle May, Helen Reimer, Jane Rivers, Mabel Carruthers, Helen McCabe, Percy Winter, George Fisher, Robert C. Turner, Tom Wise, Edwin Nicander, William H. Turner, Orme Caldara, John W. Heffern, and Frank Losce.

William Courtleigh and Florence Rockwell will make their first appearance with the Imperial Stock co. during the week of 17 in Romeo and Juliet. Ruth Holt will join the co. 10. HOWARD C. RIPLEY.

### SPRINGFIELD, MASS.

At the Court Square Nat Goodwin pleased in The Four March 15. Lillian Russell packed the house 16. Babes in Toyland returned 17. Francis Weston in Cousin Billy 18. Gaski and Damrosch gave a Wagner recital 20. Forbes Robertson in Hamlet 21 and Love and the Man 22. Boston Symphony Orchestra returned 27 with Campanari as soloist. Maxine Elliott 27, star and co. warmly received. Eleanor Robson in Merely Mary Ann 29. Woodland made a big hit 30. Wilton Lackaye returned in The Pit for three performances 31, 1. The Girl and the Moon, with Bertrice Vance, 3. It is a musical comedy, lavishly costumed, and has two good songs, but it seemed to be a hopeless proposition from the start. Vecsey returned 5 to a larger house. The Heir to the Hoarah 7, 8. Sign of the Cross 12. Fritz Schaff 13. Grace 14, 15. Eben Holden 15. Wright Lorimer in The Shepherd King 17-22. Dockstader's Minstrels 24. Isle of Spice 26.

At the New Gilmore Alone in the World was given 26-22, followed by The Fatal Wedding. A Gully Gulley 27-29. Fenberg Stock co. in repertoire week 3-8.

Manager Poll will probably put a stock co. in his theatre here this Summer, and the Ryan co., that was so successful in Hartford last Summer, may be the one. EDWIN DWIGHT.

### SEATTLE.

Creston Clarke, supported by a very capable co., gave enjoyable performances of Monsieur Beaucaire March 26, 27. Business was not large, but the audiences were very appreciative. Harry Beresford 2, 3. Kriessler in concert 5. Belle of New York 9-13. Marriage of Kitty 14, 15.

The Portland co. pleased patrons at the Seattle March 26-1 with Cherry Pickers. Next week A Poor Relation, with the exception of 6 and 7 and matinee 8, when Dick Ferris and Florence Stone, en route to San Francisco, will be seen in special performances of When We Were Twenty-one, supported by the co. Banker's Daughter 9-15.

Ben Hendricks was seen in Ole Olson at the Third Avenue March 26-1 by large audiences. The Moonshiner's Daughter 2-8. Across the Desert 9-15.

John Cort of the Grand Opera House, who as manager of the Northwestern Theatrical Association practically controls most of the theatres of the Northwest, has purchased the lease of the Seattle Theatre from Manager Howe, to take effect on Sept. 1. RODNEY D. WHITE.

### SALT LAKE CITY.

The Salt Lake Theatre gave its patrons the Savage Grand Opera co. March 27-29. The operas presented were Lohengrin, Carmen, Tannhauser, and La Boheme. Nothing was missing to make a perfect organization. The audiences were enthusiastic. The Marriage of Kitty was given 31, 1, to good houses. Grace Van Stoddard in The Red Feather week of 3.

At the Grand Theatre Harry Corson Clarke and his excellent co. entertained fair audiences with Mr. Foster. The fine voice of the engagement closed 1. Business has not been all that was hoped, as counter attractions have interfered to some extent. Anna Eva Fay week of 3.

Flahna Theatre went back to vaudeville week of 27 after week of packed houses at the presentation of The Silver King. Business has been universally good.

The Bon Ton Theatre has drawn full houses week of 27, presenting good vaudeville bill. Great preparations are being made for the Corried Opera co. at the Mormon Tabernacle 4. C. E. JOHNSON.

### PORTLAND, ORE.

The Pollard Juvenile Opera co. came to the Marquis Grand March 28 in a repertoire consisting of The Belle of New York, The Gelsa, and Pinafore. The co. includes Daphne Pollard, Eva Moore, Alice Pollard, Jack Pollard, and Fred Pollard. Harry Beresford occupied the boards at the Marquis 27.

Our New Mate. The Pollards will give us A Runaway Girl the coming week at this house.

With A Contented Woman 27-1 we have seen the last at the Columbia of the talented Columbia Stock co.

Howard Gould, late leading man of the Columbia Stock co., was operated upon at St. Vincent's Hospital in this city 28 and had a portion of his breast bone removed because of an abscess long continued and malignant, which had caused him great suffering, but the patient is on the road to recovery, although destined to be confined for some time. JOHN F. LOGAN.

### CLEVELAND.

Ben Hur paid its second visit to the Euclid Avenue Opera House, April 3-8. William Faversham 10-15.

Walker Whiteside's co. presented Cardinal Richelieu at the Empire Theatre 3-8. Walker Whiteside in the title role was all that could be desired. Othello 10-15.

The Vaughan Glaser Stock co. gave a creditable revival of Sue at the Colonial Theatre 3-8. Captain Jinks of the Horse Marines 10-15.

Sherlock Holmes was presented by a capable co. at the Lyceum Theatre 3-8. Lewis T. Morrison in Faust 10-15.

Why Girls Leave Home pleased the patrons of the Cleveland Theatre 3-8. Uncle Tom's Cabin 10-15.

Vecsey will be heard in a return concert at Grays' Academy 12, for the benefit of the Washington Monument Fund of Hungary. WILLIAM CRASTON.

### JERSEY CITY.

Nobody's Darling came to the Academy of Music April 3-8 to good business. Lilliputians 10-15. Quiny Adams Sawyer 17-22.

The Millionaire Detective and Howard Hall came

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to the Bijou Theatre 3-8 to fine business. Beatrice Vance in The Maid and the Moon 10-15. Curse of Drink 17-22.

The season at the Academy of Music will close May 20 with the end of the engagement of Robert Conness in The Pipe of Peace.

The Police Department Benefit takes place at the Bijou Theatre 24-29. High class vaudeville will be the bill.

At Old Point Comfort co. laid off 3-8, and the members of the co. are here. They resume at New York city 10.

Three members of the Polly Primrose co. were initiated by Toronto Lodge 26 for Jersey City Lodge. Theatrical Mechanical Association. WALTER C. SMITH.

DENVER.

Red Feather pleased large audiences at the Broadway March 27-1. There has been a heavy advance sale for Savage's English Grand Opera co. which opens a week's engagement 3 in a brilliant repertoire. The Virginian 10-15.

My Wife's Family had a successful week at the Tabor 26-1. W. H. Turner in David Harum 2-8. White Whittlesy 9-15.

Business is good at the Curtis. A Homespun Heart 2-8. Harry Corson Clarke 9-15.

The Press Club Benefit promises to be a big success this afternoon. The pupils of the Cleveaud School gave a most enjoyable performance at Unity Church 31. MARY ALKIRE BELL.

BUFFALO.

William Faversham in Letty at the Star April 3-5 to fair business. May Irwin closed three nights' engagement 10-15, offering Mrs. Black is Back. The Virginian 10-15.

William Farnum co. at the Park week 3 in Spartacus.

The attraction at the Teck week 3 was Michael Strogoff by the Baldwin-Melville co.

Russell Brothers at the Academy week 3 pleased large houses.

A Prisoner of War held the boards of the Lyceum week 3.

Ysare delighted large house 2 at the Park Theatre. P. T. O'CONNOR.

MONTREAL.

Charles Hawtrey in A Message from Mars opened at His Majesty's April 3 to good business. Wizard of Oz 10-15.

Show Girl played annual engagement at the Academy 3-8. Across the Pacific 10-15.

Paul Cazeneuve co. at the Francais opened the third week of their engagement 3 with The Three Musketeers. Next week the house returns to burlesque.

Nos Intimes is the bill at the Nouveautés.

Jeanne D'Arc, with Henriette Mire in the title role, is at the National. W. A. TREMAYNE.



## CORRESPONDENCE

## ALABAMA.

**MONTGOMERY.**—THEATRE (Hirsch Brothers, mgrs.): Florence Gale in As You Like It March 28; very satisfactory performance; moderate business. Albert Gallatin 5. John Meadlow and E. H. Southern 7. **RIJOI THEATRE** (O. A. Neal, mgr.): Black Patti Troubadours March 27 pleased good business. Rijo closed March 27 for the season.

**MOBILE.**—THEATRE (J. Tannenbaum, mgr.): Spooner Dramatic co. in The Sailor Pearl of Savoy; Nature's Nobleman, Seth Swan, and Canille March 27-31 pleased good attendance. Lulu Glaser in A Madcap Princess 1 pleased good business. Marlowe and Southern 8. Charles B. Hanford 10. 11.

**SELMA.**—ACADEMY OF MUSIC (Long and Rees, mgrs.): Albert Gallatin 5. Monarch Stock co. 13-15.

## ARIZONA.

**TUCSON.**—OPERA HOUSE (A. V. Grossetta, mgr.): Girl March 27; excellent co.; good house. Elery Band 5.

## ARKANSAS.

**HOT SPRINGS.**—AUDITORIUM THEATRE (Brigham and Head, mgrs.): Beauty and the Beast March 28, 29; satisfaction; good business. Way Down East 30; excellent co.; good attendance. Shore Acres 31; fine production and business. Rudolph and Adolph 1; fair co. and house. St. Plunkard 7. Albert Gallatin 13. Texas 18. Romeo and Juliet 22. **GRAND OPERA HOUSE** (Brigham and Head, mgrs.): Why Dramatic co. 10-13.

**PINE BLUFF.**—ELKS THEATRE (Clarence Philpot, mgr.): Shore Acres March 30 pleased fair house. Way Down East 31; fair house; play and co. well received. Rudolph and Adolph 6. St. Plunkard 10. Albert Gallatin 12. Ashton Dramatic co. 22-27.

**PRESCOTT.**—GREENSON OPERA HOUSE (H. B. McKenzie, mgr.): Boston Dramatic co. March 30, 31 in Fra Diavolo and Moor's Bride delighted large audiences. St. Plunkard 6.

## CALIFORNIA.

**OAKLAND.**—MACDONOUGH THEATRE (Hall and Barton, mgrs.): Hortense Nelson March 24-29 in Carmen, symphony, Slang and Clotilda co. inferior; poor business. Noble Stock co. 2-8. Virginian 10. Ramona 14, 15. Other Girl 17, 18. Kolb and Dill 26-30. **YE LIBERTY PLAYHOUSE** (H. W. Bishop, mgr.): Majestic co. presented Sign of the Cross 27; play fair; average attendance. Across the Potomac 3-9. **ITEMS:** Pearl King, an Oakland girl, made her first professional appearance 24, opening at the Macdonough with the Nelson co.; she created a very favorable impression. Irene Outtrim, late of the Tivoli Opera co., has joined the ranks of Bishop's Players and will make her first appearance here 3. Frank Bacon opens at the Ye Liberty 17 in The Vinegar Buyer.

**FRESNO.**—BARTON OPERA HOUSE (R. G. Barton, mgr.): Charles B. Hanford in Don Caesar and Bazar March 12; excellent co. to fair business. Harry Beresford in Our New Man 15 canceled. David Harum 16; fair co. and business. A Wise Member 19; co. and business fair. Ramona 3. The Virginian 6. Rag Baby 7. Red Feather 10.

**SAN DIEGO.**—ISIS THEATRE (Dodge and Carey, mgrs.): Charles B. Hanford March 21, 22 in Don Caesar and Bazar and Othello; good co. and performance; large houses.

## COLORADO.

**COLORADO SPRINGS.**—GRAND OPERA HOUSE (S. N. Nye, mgr.): Marriage of Kitty March 28; fair house; co. very good. David Harum 31; good business. Savage Grand Opera co. 1; Lohengrin at matinee and Carmen night; capacity; pleased. Marie Fontaine Stock co. for four weeks, 3-24, in repertoire.

**SALIDA.**—OPERA HOUSE (W. W. Roller, mgr.): Marie Fontaine co. closed week's engagement to good business; satisfactory. **ITEMS:** The Casino Theatrical Co. has leased Opera House for season and will run it as a Summer theatre.

**GREELEY.**—OPERA HOUSE (W. F. Stephens, mgr.): Hooligan Troubles March 31; poor performance and co.; fair house. My Wife's Family 7. Innes' Band 24.

**CRIPPLE CREEK.**—GRAND OPERA HOUSE (W. R. Grier, mgr.): David Harum March 30 to crowded house. Friend of the Family 3; good business.

## CONNECTICUT.

**NEW HAVEN.**—HYPERION THEATRE (C. C. Collin, mgr.): The Maid and the Mummy to fair business March 31. Maxine Elliott 1 to S. R. O. Yale Dramatic Club in The Magistrate to large and fashionable gatherings 4, 5. The Girl and the Moon 7, 8. Grace George 14, 15. Fritz Scheff 14, 15. **NEW HAVEN THEATRE** (G. B. Bunnell, mgr.): On the Bridge at Midnight 30-1; large box-office receipts. The Fays 3-5 (their third appearance this season); capacity. Two Johns 6-8. Hot Old Time 10-12. **ITEMS:** Maxine Elliott was the guest of friends during her stay here 1, 2. Louise Foster, Prince Eagle of the Woodland co., was entertained during her stay here by Mr. and Mrs. P. F. Stoddard. J. O. Hewitt, who has just closed with Edward Terry and his London co., spent last week with Arthur B. Campbell at his home in West Haven.

## JANE MARLIN.

**HARTFORD.**—PARSONS' THEATRE (H. C. Parsons, mgr.): Kyrle Bellew in Raffles delighted large audience March 31. Woodland 31, 1; pleased. E. Shea 3-8 pleased in repertoire of standard plays. Repertoire: Pledge of Honor, Cardinal Richelieu, Banished by King, Dr. Jekyll and Mr. Hyde, and The Bella. Hartford Philharmonic 19. Fritz Scheff 11, 12. Eben Holden 13, 14. Grace George 15. **HARTFORD OPERA HOUSE** (Jennings and Graves, mgrs.): Brindamour in magic and vaudeville attracted good attendance 30-1. Span of Life 3, 4. Katzenjammer Kids 5 pleased fair house. A. DUMONT.

**BRIDGEPORT.**—SMITH'S THEATRE (Edward C. Smith, mgr.): Maxine Elliott March 30 pleased large house. U. T. C. 31. Wizard of Oz 1. Hot Old Time 3, 4. The Girl and the Moon 5. The Peddler 10-12. Kyrle Bellew in Raffles 13. Two Johns 14, 15. At Old Cross Roads 17-19. Peggy from Paris 20. McFadden's Flats 22. May Irwin in Mrs. Black is Back 24. Superba 25, 26. William Collier in The Dictator 27. Isle of Spice 28. Eben Holden 29. **ITEMS:** Of the Fall Summer Stock co., which opens its season here May 15, the following are in town: Mr. and Mrs. McFadden (Gertrude Shipman), Maude Sheridan, and Harry Langdon.

## W. P. HOPKINS.

**NEW BRITAIN.**—RUSSWIN LYCEUM THEATRE (T. J. Lynch, mgr.): Myrtle-Harder Stock co. opened for week 3 in My Jim to immense business; co. good; Peggy from Paris 11. At the Old Cross Roads 14. 15. **MAJESTIC THEATRE** (Jennings and Graves, mgrs.): Great Brindamour 3; good performance; light patronage. Gully Conscience 4; fair, but pleased audience. Katzenjammer Kids 6 drew well and pleased. Ward and Volk 20.

**BRISTOL.**—OPERA HOUSE (Michael Brothers, mgrs.): Innocent Maids March 31; excellent co.; good business. Big Sensation Burlesques 4; good co.; fair business. **ITEMS:** Good Citizenship League entered complaint against Innocent Maids Burlesques on morality grounds. Chief of police and president of league both attended performance, but were compelled to absent absence of objectionable features. Following this, Big Sensation co. not molested.

**NEW LONDON.**—LYCEUM THEATRE (Ira W. Jackson, mgr.): Dot Karroll co. commenced week's engagement 3, opening attraction Night in Chinatown. Other plays: Titled Outcast, Fatal Lickness, Moths of Society, Heart of Virginia, Moonshiners, Gold King, Gypsy Hell-sea; business good. **NEW LONDON OPERA HOUSE** (James P. Nollan, mgr.): Big Sensation Burlesques 7, 8.

**WATERBURY.**—POLI'S THEATRE (Jean Jacques, mgr.): Maxine Elliott March 31 filled house; pleased. Maid and Mummy 1; large audience. Gully Conscience 3; good business. Girl and Moon 4; small audience. Big Sensation Burlesques 5; topheavy audience. Out of the Fold 6. Ramblers 7. Katzenjammer Kids 8. Grace George 12.

**MERIDEN.**—THEATRE (Jackson and Reed, mgrs.): Myrtle-Harder co. 1 closed five days' engagement; good co. and business. Redemption 8 (local), assisted by New York Symphony Orchestra; large and delighted audience. Girl and Moon 6. Peck's Bad Boy 7. Buster Brown 10.

**MIDDLETOWN.**—MIDDLESEX THEATRE (Henry Engel, mgr.): Peck's Bad Boy 6; good business. Buster Brown 7. From Paris 18. Eben Holden 24. **McDONOUGH THEATRE** (Charles A. Bailey, mgr.): Big Sensation co. 3 to large audience; satisfaction.

**WILLIMANTIC.**—LOOMER OPERA HOUSE (John H. Gray, mgr.): Dr. Knott 1 disappointed small audience; co. closed here. Gully Conscience 5; light business. Peck's Bad Boy 8. Peggy from Paris 12. Fatal Wedding 13. Eben Holden 17.

**NORWICH.**—BROADWAY THEATRE (Ira W. Jackson, mgr.): Nance O'Neil and splendid co. March 29 presented Magda to good house. Dot Karroll ended

week (except 29) of light business. Hot Old Time 5. Franklin Woodruff 8. Peggy from Paris 13.

**SOUTH NORWALK.**—HOYT'S THEATRE (I. M. Hoyt and Son, mgrs.): U. T. C. 1; fair performance and business. Katzenjammer Kids 4; fair co.; pleased good business.

**WINSTED.**—OPERA HOUSE (J. E. Spaulding, mgr.): Charles K. Champlin co. 10-15.

## DELAWARE.

**WILMINGTON.**—GRAND OPERA HOUSE (Josie K. Bayle, mgr.): Vivian's Pappas March 30; fair house. London Gaiety Girls 31; small house. Faust 1; fair business. Kellar 3; fair house. Runaways 4. Amelia Bingham 5; small but appreciative audience. West's Minstrels 6. William Collier 7. Innocent Maids 8. Ethel Barrymore 10. Diplomacy 11. J. Forbes Robertson in Hamlet 14. **LYCEUM THEATRE** (Daniel Humphries, mgr.): Silver Dagger March 30-1; small houses. At Old Cross Roads 3-5; fair business. A Desperate Chance 6-8. From Rags to Riches 10-12. Nobody's Darling 13-15.

## FLORIDA.

**PENSACOLA.**—OPERA HOUSE (John M. Coe, mgr.): As You Like It March 27; large and appreciative audience. A Clean Slate 31, 1; fair houses. Harris-Parkinson Stock co. in repertoire 3-8.

## GEORGIA.

**AUGUSTA.**—GRAND OPERA HOUSE (William Schwegert, mgr.): Lulu Glaser March 29 in the Madcap Princess delighted capacity house. Peruch-Gypzou co. opened for week (except 4) in repertoire to good business; pleased. Roselle Knott 4 in Cousin Kate; first-class performance to fair house. Black Patti 12. **ITEMS:** While showing biography, Peruch-Gypzou co. 3, drapery of balcony rail caught fire, which spread very rapidly, causing great deal of excitement. Audience was quickly by co. and management, and fire was soon extinguished.

**SAVANNAH.**—THEATRE: Roselle Knott in Cousin Kate 1; fair business; satisfactory performance. Osman Stock co. in repertoire 3-6; good business; satisfaction. As You Like It 7, 8. Black Patti 10. Charles B. Hanford 21, 22. Madame Galski and Pittsburgh Orchestra 29.

**COLUMBUS.**—SPRINGER OPERA HOUSE (C. P. Springer, mgr.): Florence Gale in As You Like It 3; large audience; excellent performance. Charles B. Hanford in Don Caesar's Return 17. Albert Taylor co. 18-21.

**ATHENS.**—NEW OPERA HOUSE (H. J. Rowe, mgr.): Elks' Minstrels (local) March 30 pleased immense audience. Mrs. Wiggs and Lovey Mary 31 (local) to large house.

**ROME.**—NEVIN'S OPERA HOUSE (James B. Nevin, mgr.): Florence Gale in As You Like It March 30; splendid performance to full house. Lyric Stock co. 3-8.

**MACON.**—GRAND THEATRE (David Phillips, mgr.): Cousin Kate March 29; small but appreciative audience. Florence Gale 4. Nancy Brown 17.

## IDAHO.

**POCATELLO.**—AUDITORIUM (G. A. Hanford, mgr.): Mark Swain Repertoire co. March 26-29; big business. Utahna Stock co. 3. Marriage of Kitty 8, 9. Logan Dramatic co. 5.

**BOISE CITY.**—COLUMBIA THEATRE (James A. Pinney, mgr.): Marriage of Kitty 5.

## ILLINOIS.

**WAUKEGAN.**—SCHWARTZ THEATRE (Robert C. Fulton, mgr.): Belles of Darktown amateur benefit. Jane McAllister Hospital March 23; big house; good performance. Game Keeper 26; good co.; full house. Uncle Josh Sprucey 30; fair co.; good house; pleased. Lyman Twins in At the Races 2; excellent co.; crowded house. Long Stock co. week 3. Across the Desert 3. His Highness the Bey 9. Creature 15. Missouri Girl 16. The Rays in Down the Pike 17. **ITEMS:** Stage of Germania Maennerchor Hall was enlarged and refitted last week—Fortune Brothers will erect dance hall on vacant lot on Southern Road and Water Street, to cost \$10,000. Will be called Fortune Hall. Contracts already let for erection. Warren and Peterson, local amusement men, opened season at Electric Park last Saturday night with moving picture show that attracted crowd.

**DIXON.**—OPERA HOUSE (Eastman and Truman, mgrs.): Twelfth Night March 29 to poor audience; not well received. Fabio Romani to a poor house 30; fair co. and performance. Lyman Twins in At the Races 7. His Highness the Bey 12. Dodge-Bowman Amusement co. 14. For Her Sake 19. Othello 25. **ITEMS:** Miss Rich, of the Holly Tolly who was taken sick while in this city with the co., was taken to the hospital. She has now fully recovered and left for her home in Cincinnati. O. A. co. has been formed here to give vaudeville and entertainments at a Summer park here during the coming Summer season.

**SPRINGFIELD.**—CHATTERTON'S OPERA HOUSE (George W. Chatterton, mgr.): Murray Comedy co. March 26-1 (except 28); good co.; pleased good business. Plays: Just Plain Folks, Down on the Farm, Scout's Revenge, Under Two Flags, Little Red Riding Hood and Southern Romance. Why Women Sin 2; fair co. and business. Sleeping Beauty and Beat 3, 4. Wizard of Oz 5. Georgia Minstrels 6. Fatal Wedding 9. Schumann-Helk Opera co. 10. Fight for Love 11. Tenderfoot 12. Fool and His Money 15. Girl and Moon 16, 17. Checkers 18. Mildred Holland (return) 19.

**QUINCY.**—EMPIRE THEATRE (W. L. Busby, mgr.): For Her Sake March 29 drew good house; pleased. Tim Murphy 30 delighted large house. Silver Slipper 31 attracted large audience. Tenderfoot 1; big business; excellent co.; good house. Why Women Sin 2; satisfaction. Paula Edwards in Winsome Winnie 3 pleased good house. American Tramp 4. Checkers 8. The Flints 9-15. Mildred Holland 17. Girl and Bandit 18. **ITEMS:** Charles T. Dancy has returned to his home in this city. After spending several months in the East looking after the production of his latest success, Home Folks.

**LINCOLN.**—BROADWAY THEATRE (Homer W. Alvey, mgr.): Gordon and Murray March 20; good attraction; fair house. Dr. Jekyll and Mr. Hyde 21; fine production; good business. Why Women Sin 2; 23-25 canceled. Uncle Josh Sprucey 27 drew good attraction to topheavy house. Chinese Honey-moon 24; excellent; capacity. Winsome Winnie 4. Robert Fitzsimmons in A Fight for Love 12. A Fool and His Money 15. At Old Cross Roads 17. Peggy from Paris 20. McFadden's Flats 22. May Irwin in Mrs. Black is Back 24. Superba 25, 26. William Collier in The Dictator 27. Isle of Spice 28. Eben Holden 29. **ITEMS:** Of the Fall Summer Stock co., which opens its season here May 15, the following are in town: Mr. and Mrs. McFadden (Gertrude Shipman), Maude Sheridan, and Harry Langdon.

## W. P. HOPKINS.

**ROCK ISLAND.**—ILLINOIS THEATRE (Chamberlain, Kindt and Co., mgrs.): Peck's Bad Boy March 29; fair performance; light attendance. Tenderfoot 30; S. R. O.; well received. For Her Sake 31; good house; pleased. Railroad Jack 3; fair co. and attendance. Yankee Consul 4; S. R. O.; enthusiastic audience. Mildred Holland 8. Fabio Romani 9. Jack Bessey Stock co. 10-16. His Highness the Bey 12.

**GALESBURG.**—AUDITORIUM (L. T. Dorsey, mgr.): Why Women Sin March 30; good house; excellent attraction. For Her Sake 1; fair business and performance. Railroad Jack 4. Yankee Consul 5. Peck's Bad Boy 6. Checkers 7. Tenderfoot 8. Fabio Romani 10. Way Down East 11. Flaming Arrow 12. Mildred Holland 14. Fight for Love 15. Barlow's Minstrels 17. Isle of Spice 19. Royal Slave 24. His Highness the Bey 26. St. Plunkard 28.

**DECATUR.**—POWERS GRAND OPERA HOUSE (J. F. Gibb, mgr.): The Jeffersons in The Rivals March 28 to fair attendance. Uncle Josh Sprucey 29 to good business. Why Women Sin 1 to fair house. Wizard of Oz 4. Sleeping Beauty and the Beast 6. Jolly American Tramp 10. Tenderfoot 13. Ten Nights in a Bar Room 15.

**PEORIA.**—GRAND THEATRE (Chamberlain, Harrington and Co., mgrs.): For Mother's Sake March 29; satisfaction; fair house. Groostadth 31; excellent German play; house fair. Rentfrow's Jolly Pathfinders in repertoire 2-9 started week with From Sire to Son to good business. Tenderfoot 10. Schumann-Helk in Love's Lottery 11. His Highness the Bey 12.

**CAIRO.**—OPERA HOUSE (D. L. Williamson, mgr.): Running for Office March 30; good co.; pleased audience. Lafayette co. in The Pearl of Bhutan 31; good co.; large attendance. Girl and Bandit 3. Shore Acres 4. The Flints 5-8. Boston Ideal Opera co. week of 17 at popular prices.

**JOLIET.**—THEATRE (William H. Hulschizer, mgr.): Innes' Band March 31; fair business; good. Uncle Josh Sprucey 1; good business and performance. For Mother's Sake 2 pleased well filled house. A Fool and His Money 3. Way Down East 15. Flaming Arrow 16. His Highness the Bey 19.

**AURORA.**—OPERA HOUSE (H. E. Grampp, mgr.): Fabio Romani March 27 satisfied fair house. Innes' Band 29; good business. For Mother's Sake 1 engaged good house. Murray Comedy co. opened week's engagement 2. Game Keeper 9. His Highness the Bey 17. Little Homestead 19. How a Picture 20.

**STERLING.**—ACADEMY OF MUSIC (M. C. Ward, mgr.): For Mother's Sake March 31 pleased good business. At the Races 6. His Highness the Bey 13. **ITEMS:** Mr. and Mrs. Charles Plunkett, of For Mother's Sake co., were entertained by friends and relatives when here.

**JACKSONVILLE.**—GRAND OPERA HOUSE (G. W. Chatterton, mgr.): Rentfrow's Pathfinders March 27-1; large houses; fine co. Plays: From Sire to Son, Midnight in Chinatown, Fight for a Million, Three

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**BELVIDERE.**—DERTHICK'S OPERA HOUSE (William H. Dertthick, mgr.): His Highness the Bey March 30; medium grade performance; largest house of season. Fool and His Money 7. Rodney Stock co. 10-16.

**ALTON.**—TEMPLE THEATRE (W. M. Sauvage, mgr.): Tim Murphy March 31 pleased good business. Beauty and the Beast 2; good business; splendid production. Richards and Fringle's Georgia Minstrels 3. Escaped from Sing Sing 8. Flaming Arrow 9.

**ROCKFORD.**—GRAND OPERA HOUSE (George B. Peck, mgr.): Fabio Romani March 29; good house. His Highness the Bey 31; good house. Mildred Holland 5. Checkers 6. Tenderfoot 7. Game Keeper 8. Rentfrow Comedy co. 10-15.

**EAST ST. LOUIS.**—BROADWAY THEATRE (H. P. Hill, mgr.): Emerson Minstrels March 29 (local); fair attendance. Girl and Bandit 2 canceled. In Shadow of Guillotine 2; good co.; fair attendance. Way Down East 9. Isle of Spice 23.

**PARIS.**—SHOAEFF'S OPERA HOUSE (L. A. G. Shoaff, mgr.): University of Illinois Glee Club March 29 to good house; pleased. Homer's Boys Concert 5 to fair audience; good concert. Jolly American Tramp 11. Girl and Bandit 15. Peck's Bad Boy 19.

**MARION.**—OPERA HOUSE (Charles W. Hay, mgr.): Barlow and Wilson's Minstrels March 30; fair performance; S. R. O. Midnight in New York 5. Duncan Clark 7.

**CHAMPAIGN.**—WALKER OPERA HOUSE (C. F. Hamilton, mgr.): Gloriana March 29 (University of Illinois Dramatic Club) to large and well pleased house. Uncle Josh Sprucey 30 to fair business.

**KEWANEE.**—McCLURE'S OPERA HOUSE (F. D. McClure, mgr.): Hans Hanson March 28; fair house. For Mother's Sake 30; pleased. Jack Bessey Stock co. 3-8. Flaming Arrow 13. Barlow Minstrels 15.

**SOUTH CHICAGO.**—CALUMET THEATRE (John T. Connors, mgr.): Calumet Stock co. put on The World 2-8 in a very creditable manner; good houses. Tracked Across the Continent 9-15.

**BLOOMINGTON.**—GRAND OPERA HOUSE (Fred Volkau, Jr., mgr.): Why Women Sin 3; fair house; satisfactory performance. Beauty and the Beast 5; large house; performance on much reduced scale.

**MONMOUTH.**—PATTEE OPERA HOUSE (H. B. Webster, mgr.): Miller Brothers' Repertoire co. 3-8 opened to capacity. Fabio Romani 11. Barlow's Minstrels 13. Mummy and Maid 25.

**FREEDPORT.**—GRAND OPERA HOUSE (A. C. Knorr, mgr.): Fabio Romani March 31; good co.; fair house. At the Races 4, 1. T. C. 7. Way of Transgression 12. His Highness the Bey 18.

**HOOPESTON.**—NEW McFERREN (A. L. Knox, mgr.): Holy City March 29 pleased fair audience. The World 8 canceled. Peck's Bad Boy 15. Fabio Romani 25.

**MORRISON.**—AUDITORIUM THEATRE (Lewis and Skelley, mgrs.): Twelfth Night March 29; splendid production; fine business. Lyman Twins 5. For Her Sake 17.

**STREATOR.**—PLUMB OPERA HOUSE (J. E. Williams, mgr.): Jeffersons in The Rivals March 27 pleased light business. Holy City 20.

**PONTIAC.**—FOLKS OPERA HOUSE (R. D. Folks, mgr.): Breese and Co. Gentlemen March 31; good performance; good house. Peck's Bad Boy 10.

**CLINTON.**—RENNICK OPERA HOUSE (L. C. Sablin, mgr.): Why Women Sin March 31; full house; satisfied.

**CHARLESTON.**—THEATRE (H. C. Williams, mgr.): Winsome Winnie 5.

## INDIANA.

**FORT WAYNE.**—MASONIC TEMPLE THEATRE (Frank E. Stouder, mgr.): Howard-Dorset co. March 20, 22, 24, 25. Plays: Golden Giant Mine. Why Jones left Home, Man from Mexico, Boy Tramp; good business; excellent co.; good house. Why Women Sin 2; good production; good house. Mrs. Patrick Campbell in The Sorceress 23 pleased packed house; co. excellent. Mason and Mason in Fritz and Seltz 29, matinee and evening; pleased good houses. John Drew in The Duke of Killarney 31; excellent production; packed house. Heart of Maryland 1. matinee and evening; good performance; good house. Imperial Stock co. 3-8. **ITEMS:** One of the leading women in the opera, Mrs. Howard-Dorset co. was called home while playing here, and Leah Cohen, who was called on to play the part, and although this was her first appearance, made a big hit, and was highly complimented by the co. and the press. Manager M. E. Rice, of the New Majestic Theatre, says that it will be completed and ready to open 13, the attraction being a musical comedy.

**EVANSVILLE.**—GRAND THEATRE (Foley and Burch, mgrs.): Smiling Island March 26 drew fair house. Lafayette 27 pleased small house. Howard-Dorset co. 3-8 in repertoire. Golden Giant Mine being the opening play to good house. **PEOPLE'S THEATRE** (Foley and Burch, mgrs.): Escaped from Sing Sing 2; light houses. Kersands' Minstrels 8. Little Church Around the Corner 9.

**VINCENNES.**—McJIMNEY'S THEATRE (Frank Green, mgr.): Gentlemen from Indiana March 28; light house; play disappointing. Diamond King's Daughter (local) 29; good business. Concert of First Regiment Band (local) 30. To Die at Dawn 31. Matinee small house 31. Billy Kersands' Minstrels 5. Why Women Sin 10.

**SOUTH BEND.**—OLIVER OPERA HOUSE (Harry C. Somers, mgr.): Hearts of Oak March 30; fair house. Robert Fitzsimmons in A Fight for Love 1 drew well. Du Vries Stock co. 3-8 opened to good business. **AUDITORIUM** (Harry C. Somers, mgr.): Murray Comedy co. March 27-1 pleased large houses. Wizard of Oz 2.

**WASHINGTON.**—SPIEKE'S OPERA HOUSE (Frank Green, mgr.): Great Lafayette March 18; large and appreciative audience; performance very good. Gentlemen from Indiana 20; fair audience; performance good. To Die at Dawn 1; performance fair; patronage poor.

**AUBURN.**—HENRY'S OPERA HOUSE (J. C. Henry, mgr.): Captain Racket (local) March 24 pleased small house. Mozart Symphony Club 28; satisfaction; fair house. Salisbury Concert co. 1; good entertainment; small house. Denver Express 8. Holy City 14.

**HAMMOND.**—TOWLE OPERA HOUSE (James Wingfield, mgr.): His Highness the Bey March 29; satisfaction; large audience. Holy City 2 pleased fair house. Uncle Josh Sprucey 9. Lyman Twins 16. Joseph Hart and Carrie De Mar in Mama's Papa 23. Van Dyke-Eaton Stock co. 24-29.

**ELWOOD.**—KRAMER GRAND THEATRE (J. A. Kramer, mgr.): Howard-Dorset Stock co. March 27-1; good co.; attendance good. Plays: Great Giant Gold Mine, Girl the Newshy, Man from Mexico, Trip to Bombay. Robert Downing 5.

**BRAZIL.**—McGREGOR OPERA HOUSE (W. H. Leavitt, mgr.): Vogue's Minstrels 1; performance fine; business fair. To Die at Dawn 6. Robert Downing 12. Great Eastern Stock co. 13-15. Chinese Honey-moon 24. Power of the Cross 28.

**DECATUR.**—BOSSE OPERA HOUSE (J. W. Bosse, mgr.): Denver Express 2; small house; fairly pleased. Down by Sea 7. Merchant of Venice 18. Way Down East 25.

**PORTLAND.**—AUDITORIUM THEATRE (W. H. Andrews, mgr.): Humpty Dumpty March 24; ordinary business. Trip to the Moon (local) 30, 31; pleased. Minister's Sweethearts 11.

**GARRETT.**—WAGNER'S OPERA HOUSE (J. William Wagner, mgr.): Salisbury Musicians 3; co. and house good. Hearts of Oak 8. Little Homestead 14. Denver Express 19.

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Mullen, mgr.: Indianapolis Newsboys' Band March 27; S. K. O. Minstrel Sweethearts 27; excellent business; audience pleased.

**TERRE HAUTE**—GRAND THEATRE (T. W. Barby, Jr., mgr.): Lewis Morrison in Faust March 27; small but appreciative audience. John W. Vogel's Minstrels 30; 13 pleased good houses. Jefferson in The Rivals 1; good house; pleased. Wizard of Oz 3. To Die at 4. Paula Edwards 6. Sleeping Beauty and the Beast 7. Why Women Sin 11. Jolly American Tramp 12. Piff. Paff. Puff 13. Kneisel Quartette 14. Tenderfoot 15.

**ANGOLA**—CROXTON OPERA HOUSE (R. E. Willis, mgr.): Humpty Dumpty March 31; good co.; small audience; pleased. Hearts of Oak 7. Merchant of Venice 14. Denver Express 21.

**WINCHESTER**—WYSON'S GRAND OPERA HOUSE (H. E. Wyson, mgr.): The Way of the Transgressor March 29; fair business. Romance of Coon Hollow 1; light house.

**VALPARAISO**—MEMORIAL OPERA HOUSE (A. F. Heinemann, mgr.): Holy Toity March 27; 13 pleased good house. Uncle Josh Spruceby 10. Buster Brown 17. Creator's Band 24. Twelfth Night 30.

**FRANKFORT**—BLINN THEATRE (Langebrake and Hufford, mgrs.): Gentleman from Indiana March 20; small audience. Why Women Sin 10. A Fool and His Money 20.

**HUNTINGTON**—NEW HUNTINGTON THEATRE (H. E. Heinemann, mgr.): Holy Toity March 28; 13 pleased good house. Robert Fitzsimmons 30; satisfaction; large house. Smiling Island 6.

**MICHIGAN CITY**—ARMORY OPERA HOUSE (E. F. Bailey, mgr.): Hearts of Oak March 31; fair house; good co. Uncle Josh Spruceby 11. Richards and Pringle's Minstrels 17.

**RICHMOND**—GENNETT THEATRE (Ira Swisher, mgr.): Wizard of Oz March 31; 13 pleased capacity. Smiling Island 4; good co. and business. Great Eastern Stock co. 6-8. Winsome Winnie 10.

**BLUFFTON**—GRAND OPERA HOUSE (Charles De Lacour, mgr.): Robert Downing in pleased fair house. Denver Express 4. Master's Sweethearts 6.

**FRANKLIN**—OPERA HOUSE (L. Zepfenfeld, mgr.): Romance of Coon Hollow 5. Berry Stock co. 17.

**NOBLESVILLE**—WILD'S GRAND OPERA HOUSE (L. Wild, mgr.): Concert by Noblesville Military Band 7.

**ALEXANDRIA**—OPERA HOUSE (William H. Lippa, mgr.): Minister's Sweethearts March 30; large and pleased audience. Robert Downing 6.

**WABASH**—HARTER'S OPERA HOUSE (J. M. Harter, mgr.): Holy Toity March 31; 13 pleased fair audience.

**KENDALLVILLE**—BOYER OPERA HOUSE (A. M. Boyer, mgr.): Holy Toity 3; good house. Joseph De Grasse 17.

**LA PORTE**—HALL'S THEATRE (C. M. Bruns, mgr.): Holy City 1. Willie Walker 6. Buster Brown 18. Pool and His Money 27.

**NEVY CASTLE**—ALCAZAR (B. F. Brown, mgr.): Mary Hane March 31; small audience; pleased.

## IOWA.

**OTTUMWA**—GRAND OPERA HOUSE (J. Frank Jersey, mgr.): Tenderfoot March 28; 13 pleased immense business. Midnight Flyer 29; fair audience. Joseph Murphy 31; good co. and business. A Wise Woman 1; light business. Guy Hickman 10.

**DES MOINES**—FOSTER OPERA HOUSE (William Foster, mgr.): Silver Slipper March 29; 13 pleased large audience. Joseph Murphy in Shaun Rhee 30; large house; good co.; satisfaction. Nannette Comstock presented The Crisis 31; 1; excellent co.; pleased. Mummy and Humming Bird 8. Macbeth 12. Schumann-Hotchkiss 13. Viola Allen in A Winter's Tale 14. GRAND OPERA HOUSE (William Foster, mgr.): Deadwood Dick March 30; 13; good patronage. More to Be Pitted Than Seemed 2-5; good co.; large crowds. David Harum 6-8. Alphonse and Gaston 9-12. Midnight Flyer 13-15. AUDITORIUM (William Foster, mgr.): Paderewski 10. Henry W. Savage's Grand Opera co. 20, 26, 11 in Trovatore, Lohengrin, and Carmen.

**DECORAH**—GRAND OPERA HOUSE (Weiser and Bear, mgrs.): Luther College Concert March 31. STYER'S OPERA HOUSE (George Higgins, mgr.): Dark—ITEMS: The New Winnieshiek. Decorah's new \$65,000 hotel, was opened to the public 1. N. L. Bailey is the lessee. This hotel will be a great drawing card for Decorah, as the city has long been in need of a modern hotel. The hotel has been built and St. Paul Railway has inaugurated a night train bringing passengers to Decorah at 10.30 in the evening, and it will also be a great convenience to the profession, as they can leave Decorah for the west and north right after performance.

**CEDAR RAPIDS**—GREENE'S OPERA HOUSE (J. B. Henderson, mgr.): Hickman co. March 27-1; good business. Plays: Mr. Porter from Porto Rico. American in England. Midnight in Chinatown. What Turned Up. Al. G. Field's Minstrels 4; good show; fine house. Midnight Flyer 5. For Her Sake 13. Russian Spy 14. Viola Allen 15. Frank E. Long co. 18-22. PEOPLE'S THEATRE (Edward Curran, mgr.): Otis Bowers, Ray W. Fay, Jennings and Jewel, Westbrook Sisters, William Hillard, Selig Polyscope, Stock co. Good business continues.

**FORT DODGE**—MIDLAND THEATRE (C. F. Pederson, mgr.): Al. G. Field's Minstrels March 29; big house; fine. The Crisis, with Nannette Comstock, 30; good house; satisfaction. David Harum 5. Midnight Flyer 8. Isle of Spice 12. Alphonse and Gaston 15. ITEM: Al. G. Field and several of his co. were entertained at the local Lodge of Elks after his entertainment 20.

**BURLINGTON**—GRAND OPERA HOUSE (Chamberlain, Harrington and Co., mgrs.): Tenderfoot March 29 (return); good house; satisfaction. Silver Slipper 30; fair business; pleased. For Her Sake 31; fair house; pleased. Al. G. Field's Minstrels 4; light house; very pleasing performance. Mildred Holland 7. Fabio Romani 8. Schumann-Hotchkiss 12. Isle of Spice 18.

**CLINTON**—CLINTON THEATRE (C. E. Dixon, mgr.): Fabio Romani 1; light business; mediocre performance. Florio 3. Voss co. 3-5; fair co.; 13 pleased. Plays: Princess Loo. Hearts Rule. Golden Giant Mine. Tenderfoot 6; large advance sale. Missouri Girl 8. Mildred Holland (return) 10. Barlow's Minstrels 14. For Her Sake 15. Sweethearts 19.

**COUNCIL BLUFFS**—NEW THEATRE (A. B. Bell, mgr.): Metropolitan Stock co. March 27-1; fair business. Plays: Resurrection. In Old Virginia. Slaves of the Orient. Happy Hooligan. Prisoner of Algiers, and Tennessee's Partner. Al. G. Field's Minstrels 2; pleasing entertainment; S. R. O. Century Stock co. 6-8. Midnight Flyer 9.

**DAYTON**—BURTON OPERA HOUSE (Chamberlain, Kindt and Co., mgrs.): Piff. Paff. Puff March 28; fair performance. Railroad Jack 1; 13 pleased fair house. Fabio Romani 2; well filled house. Al. Field's Minstrels 5. Mildred Holland 6. Missouri Girl 9. Barlow's Minstrels 15.

**DUBUQUE**—GRAND OPERA HOUSE (William T. Koch, mgr.): Henrietta Crossman March 28; 13 pleased full house. Dodge and Bowman (vaudeville) 31; 1; fair attraction and attendance. Al. Field's Minstrels 6. Frank Long Repertoire co. 10-15. Schumann-Hotchkiss 22.

**MUSCATINE**—GRAND OPERA HOUSE (Frank Hurst, mgr.): Piff. Paff. Puff March 30; 13 pleased top-notch business. Tenderfoot 31; scored hit. For Her Sake 3; 13 pleased fair business; co. good. Barlow Minstrels 6. Fabio Romani 7.

**FORT MADISON**—ERINGER GRAND THEATRE (W. E. Eninger, mgr.): Hickman-Miller Stock co. March 31; 1; good business and performance. Barlow's Minstrels 3; good business and co. Tenderfoot 5. Isle of Spice 20. Midnight Flyer 26.

**MASON CITY**—WILSON THEATRE (A. B. Bell, mgr.): Royal Slave March 30; fair business. David Harum 4; splendid house; co. strong; pleased. Midnight Flyer 7. Breckenridge Stock co. 10-15. North Brothers 24-29.

**GRINNELL**—COLONIAL OPERA HOUSE (A. Schuster, mgr.): Wise Woman March 29; poor play and business. Midnight Flyer 31; good play; fair house.

**ANAMOSA**—GRAND OPERA HOUSE (Clifford L. Sales, mgr.): Royal Slave March 31; big business. excellent production. Hans Hanson 4. Missouri Girl 7.

**WATERLOO**—BROWN'S OPERA HOUSE (C. F. Brown, mgr.): Dodge and Bowman Amusement co. March 31; 1 (return); good business; pleased. Al. G. Field's Minstrels 3. Isle of Spice 14.

**NEWTON**—LISTER'S OPERA HOUSE (A. Lister, mgr.): Clara Thropp in A Wise Woman March 28; 13 pleased fair house. Midnight Flyer 3.

**PERRY**—GRAND OPERA HOUSE (R. M. Harvey, mgr.): Isle of Spice 11. Ridgeway Concert co. 15. Midnight Flyer 17. Hans Hanson 21.

**CRESTON**—TEMPLE GRAND THEATRE (Carl Daynport, mgr.): National Stock co. 3-5; good co. and business.

**IOWA FALLS**—METROPOLITAN OPERA HOUSE (E. O. Ellsworth, mgr.): For Her Sake 10. Isle of Spice 13.

**OSKALOOSA**—MASON'S OPERA HOUSE (J. Frank Jersey, mgr.): Clara Thropp in A Wise Woman March 31; fair business. Tauling of Shrew 7.

## KANSAS.

**TOPEKA**—NEW CRAWFORD THEATRE (Crawford and Kane, mgrs.): Century Stock co. March 27, 28, gave creditable performances. Washburn Dramatic Club 31. 1. presenting Good Natured Man; drew large audience at both performances. Thelma 2; excellent co. and performance; big

business. Woman's Honor 6. Nettle the Newgirl 7. East Lynne 8. Trip to Egypt 9. Me. Him and I 10. My Wife's Family 12 (return); benefit stage employees. —AUDITORIUM: Redemption 5. Paderewski 11. Topeka Turn Verein 17, 18.

**LEAVENWORTH**—CRAWFORD OPERA HOUSE (Maurice Cunningham, mgr.): Howe's Piff. Paff. Puff March 31; 1; fair business. Jolly American Tramp 2; top-notch house; performance pleased.

**FORT SCOTT**—DAVIDSON THEATRE (Harry C. Erlich, mgr.): Hi Henry's Minstrels 1; good business; pleased. Howe's Pictures 12. Chicago Tramp 13.

**PAOLA**—THEATRE (Charles H. Mallory, mgr.): Hi Henry's Minstrels 10. Chimes of Normandy 14. Royal Chef 18. Season closes with Beggar Prince Opera co. May 15.

**WINFIELD**—GRAND OPERA HOUSE (Edward R. Byers, mgr.): Polmatier Sisters' Concert co. March 31 (auspices Winfield Lodge, No. 732, B. P. O. E.); satisfaction; fair business.

**CHERRYVALE**—OPERA HOUSE (Charles Cash, mgr.): Faust March 29; fair production and co.; good house; tags to Riches 5 canceled. Hi Henry's Minstrels 6.

**PARSONS**—ELKS' NEW THEATRE (C. B. Hotchkiss, mgr.): In Louisiana March 30; good business and co. Hi Henry's Minstrels 5. Trip to Egypt 12.

**OTTAWA**—ROHRBAUGH THEATRE (S. R. Hubbard, mgr.): Howe's Pictures March 28; 13 pleased large audience. Trip to Egypt 7.

**IOIA**—GRAND THEATRE (C. H. Wheaton, mgr.): Heart of Chicago March 29; fair co.; good house.

**NEWTON**—NEW RAGSDALE OPERA HOUSE (S. D. Williams, mgr.): Faust 6. David Harum 12.

## KENTUCKY.

**PADUCAH**—KENTUCKY THEATRE (James E. English, mgr.): Running for Office March 29; 13 pleased good business. Miller-Bryan co. gave satisfaction to fair patronage at popular prices 29, 30. Tim Murphy 1; delighted fair business. Shore Acres 3; 13 pleased fair business. Way Down East 4. Girl and Bandit 5. Otis Skinner in The Harvester 7. Rudolph and Adolph 11. Kersands' Minstrels 13. Boston Ideal Opera co. week 24-30.

**HENDERSON**—PARK THEATRE (F. R. Hallam, mgr.): Tim Murphy 3; excellent co.; satisfaction. Billy Kersands 6. —ITEM: R. H. Ober, of When a Man Marries co., was in runaway accident 4. His presence of mind, after wheel had left trap and one young lady thrown to ground, probably saved his own and another young lady's life.

**OWENSBORO**—NEW TEMPLE THEATRE (Pedley and Turp, mgrs.): Smiling Island March 30; large audience; well pleased. Tim Murphy 4; business fair; audience pleased. Rudolph and Adolph 13. Howard-Dorset co. 10-15.

**ASHLAND**—OPERA HOUSE (S. C. Newman, mgr.): Billy Kersands' Minstrels March 25; packed house; poor attraction. Broadway Stock co. 27-1; fair attraction.

**LEXINGTON**—OPERA HOUSE (Charles Scott, mgr.): Marlowe and Sothen in Romeo and Juliet broke all previous records March 29. Piff. Paff. Puff 1; excellent performance to good business.

**MAYSVILLE**—WASHINGTON OPERA HOUSE (J. L. Hamilton, mgr.): Hooligan's Troubles 3; very poor co. and business.

**SOMERSET**—GEM OPERA HOUSE (T. M. Thatcher, mgr.): Happy Hooligan 10.

## LOUISIANA.

**SHREVEPORT**—GRAND OPERA HOUSE (Ehrlich Brothers, mgrs.): Sleeping Beauty and Beast March 27. Rudolph and Adolph 29; good house; fairly good attraction. White Whittlesley in Hearts-ease, Second in Command, and Soldiers of Fortune 30-1; fine performances; good houses. St. Plunkard 2; fair attraction to fair house. The Butlers (hypnotists) week 3.

**LAKE CHARLES**—OPERA HOUSE (W. A. Finney, mgr.): Rose Ivy co. March 27; good co.; business fair. Charles B. Hanford 5 in Taming of the Shrew.

**ALEXANDRIA**—RAPIDES OPERA HOUSE (E. H. Flog, mgr.): Arnold Stock co. March 27-1; failed to appear. Zanzie 8-14.

**MONROE**—SUGAR'S THEATRE (I. Sugar, mgr.): St. Plunkard March 14; fair performance and business.

## MAINE.

**BANGOR**—OPERA HOUSE (F. A. Owen, mgr.): Katharine Rober Stock co. closed week 1 to big business. Plays: Heart and Sword. Thelma. Girl from Montana. Great Lighthouse Robbery. Roxana's Claim. Nick Carter. My Uncle from New York. Indiana Folks. In Shadow of a Throne. Her Sweet Sixteen, and Monte Cristo; co. and performances excellent.

**PORTLAND**—JEFFERSON THEATRE (Cahn and Grant, mgrs.): Mummy and Humming Bird 3; big business; co. good. Little Outcast 4; 13 pleased good house. Wilton Lackaye in The Pit 5 to capacity. Ragged Hero 6. Isle of Spice 7. Wright Lormier in Shepherd King week 10.

**LEWISTON**—EMPIRE THEATRE (Cahn and Grant, mgrs.): Marks Brothers March 27-31 in repertoire; light business. Mummy and the Humming Bird 1; 13 pleased fair house. Colonial Stock 3-8 in repertoire opened to fair business. Pit 6. Harvey and Gage Comedy 10-15.

**BREWSWICK**—TOWN HALL THEATRE (Samuel Knight, Jr., mgr.): French Comedy co. March 31 canceled. Marks Brothers' Dramatic co. (return) 1; excellent co. Plays: Kathleen Mavourneen. Girl from Frisco. Colonial Stock co. 6.

**ROCKLAND**—FARWELL OPERA HOUSE (Bob Crockett, mgr.): Mummy and Humming Bird March 31; 13 pleased good house; excellent co. Little Outcast 8. Dark week 10-17.

**AUGUSTA**—OPERA HOUSE (David Owen, mgr.): Mummy and the Humming Bird 6. Isle of Spice (return) 10.

**BELFAST**—OPERA HOUSE (W. J. Clifford, mgr.): Crystallex Carnival co. week 17.

**BATH**—COLUMBIA THEATRE (Oliver Moses, mgr.): Little Outcast 7.

## MARYLAND.

**CUMBERLAND**—ACADEMY OF MUSIC (Melinger Brothers, mgrs.): Rose O'Grady in Diplomacy March 27; 13 pleased fair business. Marie Wainwright in Twelfth Night 28; 13 pleased appreciative audience. For Fair Virginia 30; 13 pleased fair business. Black Crook Burlesques 1; big business. Wills Comedy co. 3-6. Plays: The Biju Theatre co. Colonel Summers, manager, opens a family theatre to-day, capacity 250. Five performances daily, at 2.30, 3.30, 7.30, 8.30 and 9.30 P.M. Admission afterwards 10 cents; evenings, 15 cents. Opening programme: Carolan and Hodges, illustrated songs. H. V. and Bessie Lee, Tulsa, Carl E. Somers, moving pictures.

**ANNAPOLIS**—COLONIAL THEATRE (John R. Strange, mgr.): Jefferson March 31; fair performance and business. De Wolf Hopper 1; good performance; fair business. Runaways 3; fair performance and business. Al. H. Wilson 8.

## MASSACHUSETTS.

**NORTH ADAMS**—EMPIRE THEATRE (John F. Sullivan, mgr.): Piff. Paff. Puff 3; good houses; pleased. Bunch of Keys 8. Grace George in Abigail 10. Eben Holden 11. —ITEM: Charles E. Darling will leave in a few days for Corning, N. Y., to join the "Castro and Graves" Circus as business representative. This will make his twentieth year in the show business. "Happy Jack" Chesbro, of the "split ball" fame, who was born in this city and who is now a member of the New York American Baseball Club has been offered a position in vaudeville next season to do a monologue act at \$500 a week—John A. Merritt, a local boy, is making a good impression with the Bennett and Moulton co. No. 1—Bennett and Moulton co. No. 4 closed its season here April 1.

**BROCKTON**—CITY THEATRE (W. B. Cross, mgr.): On the Yellowstone March 29; 13 pleased fair house. Girl and the Moon 30; failed to give satisfaction; fair house. Nance O'Neill in Magda 31; fine performance; large audience. Wine, Woman and Song had two fair houses 1. McLaughlin Stock co. 3-8 except 4; opened in Tennessee's Partner to large and pleased audience. Ward and Vokes in Pair of Pinks 4; capacity. Irene Myers co. 10-15. Fenberg Stock co. 17-22. Charles Grapevine in The Awakening of Mr. Pipp 24; benefit of Anabelle Davidson, treasurer of the City Theatre.

**FALL RIVER**—ACADEMY OF MUSIC (W. F. Mason, mgr.): Fatal Wedding March 31; 13 pleased; good audience. Out of the Fold 4. 5. 6. 7. 8. 9. 10. 11. 12. 13. 14. 15. 16. 17. 18. 19. 20. 21. 22. 23. 24. 25. 26. 27. 28. 29. 30. 31. 32. 33. 34. 35. 36. 37. 38. 39. 40. 41. 42. 43. 44. 45. 46. 47. 48. 49. 50. 51. 52. 53. 54. 55. 56. 57. 58. 59. 60. 61. 62. 63. 64. 65. 66. 67. 68. 69. 70. 71. 72. 73. 74. 75. 76. 77. 78. 79. 80. 81. 82. 83. 84. 85. 86. 87. 88. 89. 90. 91. 92. 93. 94. 95. 96. 97. 98. 99. 100.

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leased by C. U. Philleby, F. O. Zehrung, George F. Olendorf, and the Amusement Syndicate Co., for a term of six years, Aug. 1 and will thereafter be known as the Tootle Theatre. High class attractions only will be booked.

**HANNIBAL-PARK THEATRE** (J. B. Price, mgr.): Barlow's Minstrels March 27 to good house; Joseph Murphy 1; poor business. Richard Carle in "The Tootle Theatre." Our New Minister 5. Brown Comedy co. 6.8. Le Roy Stock co. 10-15. Trip to Africa 18. Schumann-Helm in Love's Lottery 20. Century Stock co. 21-22.

**JOPLIN-NEW CLUB THEATRE** (L. F. Ballard, mgr.): Cutler and Williams March 26-1; excellent business; good co. Plays: Man of Mystery, Desperate Chance, Dr. Jekyll and Mr. Hyde, Woman's Devotion, As the World Sees It, and East Lynne. El Henry's Minstrels 4. Rachel Goldstein 9. Stanley Stock co. 10-15.

**MEXICO-GRAND OPERA HOUSE** (A. R. Waterman, mgr.): Brown's Comedy co. March 27-29; good house. Josh Simpkins 3; co. fair; business poor. Nettie the Newgirl 12. Our New Minister (return) 14.

**MORELY-HALLORAN'S THEATRE** (F. Halloran, mgr.): Beware of Men 1; fair business. Jolly American Tramp 3; pleased. Our New Minister 4; \$325 house; best of season. Le Roy Stock co. 6-8. Nettie the Newgirl 14. My Wife's Family 15.

**LAMAR-OPERA HOUSE** (J. S. Moore, mgr.): El Henry's Minstrels drew good house March 29. Belcher's Comedy 30 in An Honest Rogue. In Honor Board, and Bonita; good co.; poor business. Chicago Tramp 8. Howe's Pictures 20.

**MACON-BLEE'S THEATRE** (H. Logan, mgr.): Uncle Josh Simpkins March 29; poor co. and business. Brown's Comedy co. 30-1 in Way She to Blame. On Christmas Morn and Prince's Misfortunes; good co. and business. Our New Minister 7.

**FULTON-PRATT'S THEATRE** (C. F. Wilkerson, mgr.): Our New Minister March 31; delighted good house; co. excellent. Our New Minister (return) 13. Heart of Chicago 27 canceled. Howe's Pictures 28.

**KIRKSVILLE-HARRINGTON THEATRE** (F. M. Harrington, mgr.): Joshua Simpkins March 28 failed to please. Barlow Minstrels 1; good attraction; fair house. Our New Minister 6.

**BUTLER-OPERA HOUSE** (J. A. Trimble, mgr.): El Henry's Minstrels March 30; satisfaction; fine house. Vindicator March 4. 5. Stanley's Jubilee Singers 7. Ross Carle 17.

**LOUISIANA-PARKS' THEATRE** (Michael F. Dallett, mgr.): Dr. Jekyll and Mr. Hyde March 27; small but appreciative audience. Josh Simpkins 5. Brown Comedy co. 12. Howe's Pictures 21.

**POPLAR-BLUFF-PRATER'S OPERA HOUSE** (W. B. Bluff, mgr.): Rip Van Winkle March 30; good business. House dark until 14.

## MONTANA.

**BUTTE-BROADWAY THEATRE** (J. K. Heale, mgr.): Earl of Pawtucket March 30; pleased good business. U. T. O. Creston Clarke 2. 3. Harry Beresford 9. 10. Ole Olson 16. 17. EM: Dick F. Sutton is no longer connected with the Broadway Theatre. J. K. Heale, who represents the owners, W. A. Clark and Brother, assumes the management, but retains Mrs. Sutton in the box-office, where she has held sway since the theatre was opened.

**BILLINGS-OPERA HOUSE** (A. L. Babcock, mgr.): Creators March 27; large and delighted audience. Ghosts 31; small house; fair performance. Howard and Moore's co. (return) 1; small house. Monsieur Beaucaire 7.

**MISSOULA-UNION OPERA HOUSE** (Austin H. Hartley, mgr.): U. T. O. March 29; pleased large audience. Creston Clarke 17. Monsieur Beaucaire 31; delighted large audience. The New Man 8.

**HELENA-THATRE** (George A. Miner, mgr.): The Earl of Pawtucket March 30; delighted audience; fair house. U. T. O. 3; fair attraction; poor house. Solid week Lulu Sutton.

## NEBRASKA.

**LINCOLN-OLIVER THEATRE** (Zehrung and Crawford, mgrs.): Jim and Bob March 28; pleased large audience. Deadwood Dick 29; good co. and business. Niagara Falls 1; good co.; excellent business. Dr. Jekyll and Mr. Hyde 4. Nannette Comstock 5. John Griffith 8. My Wife's Family 10. Paul Gilmore 11. David Harum 12. 13.

**FAIRBURY-OPERA HOUSE** (C. F. Steele, mgr.): Taming of the Shrew March 20; good performance and business. U. T. O. 21; pleased. Birds of a Feather 30; good performance and business. Fulton Stock co. 3-8. Irma Opera co. 15.

**FREMONT-LARSON THEATRE** (W. A. Lowry, mgr.): Rough Riders (Elks) benefit; netted good \$400 March 21. 22. Stanley Stock co. 23-25 canceled. Chase-Later 27-1 had fairly successful week. Paul Gilmore 7. My Wife's Family 11. Virginian 28.

**NORFOLK-AUDITORIUM** (A. J. Dunlevy, mgr.): Sanford Dodge in Macbeth March 31; light but appreciative house; good Little Outcast 1; excellent co.; pleased good house.

**NORTH PLATTE-LLOYD OPERA HOUSE** (Charles Stamp, mgr.): Over Niagara Falls March 20; fair house; good performance.

**KEARNEY-OPERA HOUSE** (R. L. Napper, mgr.): Macbeth 4; fair business.

## NEW HAMPSHIRE.

**MANCHESTER-OPERA HOUSE** (E. W. Harrington, mgr.): Little Outcast March 30; pleased fair house. Katherine Rober 3 in Girl from Montana to good house. Thon Shait Not Kill 4 canceled. Show Girl 14. Isle of Spice (return) 15. PARK THEATRE (John Stiles, mgr.): Just Before Dawn March 30-1 did well; pleased. London Gaiety Girls (return) 3-5 to big houses. Wife's Mistake 10-12.

**LACONIA-MOULTON OPERA HOUSE** (William B. Van Dusen, mgr.): Little Outcast 1; pleased good house. Bennett-Moulton co. 17-19. Village Grocer 25. Mikado (local) 27-29.

**PORTSMOUTH-MUSIC HALL** (F. W. Hartford, mgr.): Little Outcast 3; light house. Wilton Lackaye 4; medium business. Haggard Hero 5; fair business; pleased. Thon Shait Not Kill 4.

**CLAREMONT-OPERA HOUSE** (H. T. Eaton, mgr.): Eben Holden March 29; pleased big house. ITEM: This attraction was used as an ushers' benefit.

**CONCORD-WHITE'S OPERA HOUSE** (B. C. White, mgr.): Little Outcast March 31; light house; good co. Human Hearts 11. Show Girl 13. Isle of Spice 17.

**DOVER-CITY OPERA HOUSE** (Charles M. Corson, mgr.): Phelan Stock co. 6-8. Isle of Spice 13.

## NEW JERSEY.

**TRENTON-TAYLOR OPERA HOUSE** (Montgomery Moses, mgr.): Kathryn Kidder and Frederick Ward March 31 in Salammbô; fair business; satisfactory. De Wolf Hopper 3 (return); good business. Amelia Blumhagen 4; fair audience. Lillian Russell 10. Ireland's Own Band 11. Country Girl 12. Hoffman-Kreiser Concert 13. Diplomacy, with Rose Cochran, 14. Princess Chic 24. STATE STREET THEATRE (Frank B. Shalters, mgr.): Eugene Blair March 30-1 pleased large audiences in Salem. From Rag to Riches 3-5; fair business. ALBERT C. D. WILSON.

**HOBOKEN-LYRIC THEATRE** (H. P. Soulier, mgr.): Gypsy Girl 6-8 played to good business. Two Johns 29-2; S. R. O.; co. good. Queen of the Highway 6-8.

## THOMAS J. McALEER.

**ATLANTIC CITY-SAVOY THEATRE** (Fred Moore, mgr.): Gunner's Mate March 23; co. and business fair. College Girl 2; co. and business; very good houses. Maud and the Mummy 27; good performance; capacity business. Hearts Adrift 28, 29; good show; fair houses. Frank Daniels in Sergeant Brue 31; 1 pleased large audiences. Eight Belles 3, 4; co. and business good. Runaways 5; co. and business fair. Low Dockstader 6. No Wedding Bells for Her 7. William Collier in Dictator 8. Nat Willis in Son of Rest 10. Ethel Barrymore in Sunday 11. Rose Cochran in Diplomacy 12. Royal Chef 14. 15. Thomas Shea 17. Charles Grapevin in Awakening of Mr. Pipp 27-29. YOUNG'S PIER THEATRE (W. Ernest Shackelford, mgr.): Meyers Stock co. 10. Strollers 17. Fortune Teller 24.

**CAMDEN-THATRE** (M. W. Taylor, mgr.): Hearts Adrift 30-1; good co. and business. Desperate Chance 3-5; medium co. fair business. From Rag to Riches 6-8. Faust 10-12. Guilty Conscience 13-15. ITEM: Ground for Manager Taylor's new Broadway Theatre is to be broken this week. Everything is now in the builder's hands. Contract calls for completion by September. The present theatre will be booked with high-class attractions, thus completing a chain of short stops, embracing Camden, Trenton, Bridgeton, Atlantic City, and Burlington.

**NEW BRUNSWICK-SHORTRIDGE'S THEATRE** (B. Shortridge, mgr.): Emery Stock co. March 27-1. Plays: Race for Gold, Ways of Women, King of Tramps, In Kentucky, Fortune's Fool, Other People's Money, Beautiful Fiend, Reaping the Harvest, Road to Kildare, New York by Night, Dr. Jekyll and Mr. Hyde; co. good; business fair. Wife's Secret 4. Unwedded Mother 14. Village Postmaster 14. ITEM: Manager Shortridge has hung an asbestos drop-curtain before the proscenium.

**ELIZABETH-LYCEUM THEATRE** (Edwin El Roy, mgr.): Millionaire Detective March 30-1; pleased. On the Bridge at Midnight 3-5; fair business. Black Beauty 12. Hot Old Time 13. 14. Her First False Step 17-19. Silver Dancer 22. Just Before Dawn 24-26. Darkest Russia 27-29. JACOBS

**THEATRE** (W. Jacobs, mgr.): Dockstader's Minstrels 8. Babes in Toyland 22.

**BOONTON-HARRIS LYCEUM THEATRE** (Harris Brothers, mgrs.): Bennett-Moulton co. opened 3 with Daughter of People to good business. Gus Sun's Minstrels 12. U. T. C. 19.

**BRIDGETON-CHITREON THEATRE** (Ed B. Moore, mgr.): Way Down East 1; excellent production; crowded house.

**WASHINGTON-OPERA HOUSE** (Robert Petty, mgr.): Gus Sun's Minstrels 11.

## NEW MEXICO.

**LAS VEGAS-DUNCAN OPERA HOUSE** (E. O. Blood, mgr.): Dark.

## NEW YORK.

**SYRACUSE-WIETING OPERA HOUSE** (John L. Herr, mgr.): N. C. Goodwin in An American Citizen pleased fair house March 30. Edna May drew S. R. O. in School Girl 31. 1. Miss May, who is a Syracuse Girl, was given an ovation upon her appearance, while her sister Jane and Mrs. West, also from here, were warmly greeted. The Royal Chef to mediocre attendance 3. Burgomaster 4. 5. pleased fair audiences. Kyle Bellew 6. 7. Fritz Scheff 8. 9. Vaudeville, headed by Eugene Cowles, 10-15. BAS-TABLE THEATRE (H. A. Hurlig, mgr.): Hanlon's Super 13; usual big business 3-5. Williams and Walker 6-8. Joe Welch 10-12. Arizona 13-15. GRAND OPERA HOUSE (C. H. Plummer, mgr.): Shadows of a Great City drew large houses March 30-1. A Wife's Secret was fairly attended 3-5. In Shadow of Darkness 6-8. Village Parson 10-12. A Prisoner of War 13-15. ITEM: Ethel Tilton, who was so frightfully burned in her dressing-room at the Bastille recently, has been proclaimed out of danger and is convalescing as rapidly as could be expected. Manager H. C. Whitney, of the Show Girl, sent the following letter to Manager Hurlig: "I want to thank you most heartily for your noble act in saving Miss Tilton, our prima donna, from what I understand would probably have been death, but for your foreign and prompt action in throwing your coat around her and smothering the flames. We all regret exceedingly the horrible accident which has befallen Miss Tilton, and hope she will speedily recover and not be permanently disfigured."

**ELMIRA-ITEMS:** A large force of workmen commenced 3 the projected improvements at Rorick's Theatre preparatory to the opening of the opera season in May. Many new boxes and loges will be added and thousands of electric light places about the interior and exterior of the house. Nettie Vetter has been signed for prima donna roles. Henry Taylor, of the Sho-Gun, and Frank McGirr, of Frank Daniels' co., are among the others already signed. Joseph S. Welch, leading tenor with the Royal Chef, spent 2 at his home handsome entrance in being constructed to the new Lyceum Theatre from Lake Street, making it accessible from two streets. The house will not open until Fall. Manager W. Charles Smith, of the Lyceum, will have charge of the outside decorations at Rorick. Herbert Salinger has been re-engaged as manager of the house.

**J. MAXWELL BEERS.**

**ROCHESTER-NATIONAL THEATRE** (Max Hurlig, mgr.): Williams and Walker attracted large audiences 3-5. Super 6-8; satisfaction. The benefit tendered Jack Milia by the theatrical employees was largely attended 7. Arizona 10-12. Joe Welch 13-15. BAKER THEATRE (John E. Boyle, mgr.): In Shadow of Darkness drew good houses 3-5. A Wife's Secret 6-8; pleased large audiences. Prisoner of War 10-12. Village Parson 13-15. LYCEUM THEATRE (M. E. Wolff, mgr.): Fritz Scheff in Boccaccio and Fatinitza 3-5; fair.

**SCHENECTADY-VAN CUREL OPERA HOUSE** (Charles H. Benedict, mgr.): Frankie Carpenter 3; fine audience. The Scoundrel 4. Kyle Bellew in Raffles 3; S. R. O.; benefit Schenectady Lodge, No. 480, B. P. O. E.; Manager W. A. Brady furnished souvenir programme. Miss Bob White 4; pleased capacity houses. Eben Holden 5. Grace George in Abigail 7. Burgomaster 8.

**ALBANY-HARMANUS BLEECKER HALL** (H. R. Jacobs, mgr.): Fritz Scheff in Boccaccio March 30; pleasing performance; packed house. Kyle Bellew in Raffles 31. 1 scored heavily; large and highly gratified audiences. Frank von Vecsey 3. delighted small audience. Ghosts 4. with Adelaide Fitz-Allen, drew well and pleased. Grace George in Abigail 5 won hearty approval; good business. Sign of the Cross 6. 7. Babes in Toyland 8. Miss Bob White 10. 11. The Burgomaster 12. EMPIRE THEATRE (H. R. Jacobs, mgr.): Bunch of Keys 3-5; good houses. Just Before Dawn 6-8. Frankie Carpenter 10-12. ITEM: A. S. Bendall, a well-known local musician, has booked Yssey, violinist, at the Empire Theatre April 28-30.

**POUGHKEEPSIE-COLLINGWOOD OPERA HOUSE:** Wizard of Oz March 31 entertained a houseful; performance excellent. Case of Frenzied Finance 1 did very light business; performance pleasing. Clara Turner co. 3-8 (except 4) opened in At Cozy Corner; followed by a fine performance. The Tempt Women 1st half; fair co. and business. Grace George in Abigail 4 thoroughly delighted well filled house. ITEM: Kellett Chalmers, author of A Case of Frenzied Finance, was present 1, putting on the finishing touches for the New York opening.

**AUBURN-BURTS OPERA HOUSE** (E. S. Newton, mgr.): Murray-Mackay co. 3-8; good business. Plays: Blue Grass of Old Kentucky, Duchess Du Barry, Heart of the Blue Ridge, His Mother's Sin, Fatal Marriage, Younger Brothers, Kathleen Mavourneen, Falsely Accused, Cook-Church Stock co. 10-15. BURTS AUDITORIUM (E. S. Newton, mgr.): Kyle Bellew 5; excellent business. Fritz Scheff 6; large house. Babes in Toyland 7; good business. Chinese Honeymoon 14. Paderewski 18. Beauty Doctor 20.

**PEEKSKILL-COLONIAL THEATRE** (Fred S. Cunningham, mgr.): Eugene Blair in Sabbo March 26; pleased fair houses. Volunteer Organist 31; pleased good house; fair; excellent performance to fair house. Emery Stock co. opened 3-5 with Ways of Women; satisfaction; large house. Other plays: Gold King, King of Tramps, In Kentucky, Fortune's Fool, Other People's Money, Beautiful Fiend, Reaping the Harvest, Road to Kildare, New York by Night, and Dr. Jekyll and Mr. Hyde. Kyle Bellew in Raffles 11.

**TROY-GRISWOLD OPERA HOUSE** (M. Reis, mgr.): Wizard of Oz March 30; delighted large house. Sergeant Killy 1; fine audience; co. closed to reorganize. Sign of the Cross 3; co. and business fine. Grace George 6. Eben Holden 7. Peggy from Paris 8. Miss Bob White 12. William Collier 15. LYCEUM THEATRE (Burns Gilliam, mgr.): Mortimer Snow Stock co. in Because She Loved Him So 3-5; pleased large audiences. Danites 10-15.

**NEW ROCHELLE-THATRE** (J. W. Fellows, mgr.): Maud and Mummy March 30; fair business; pleased. Desperate Chance 31; tophay business. Grace George in Abigail 3; very pleasing; small house. U. T. C. 5. 6. Kyle Bellew 12. Girl from Montana 15. William Collier 18. DORCHESTER J. W. Fellows succeeds E. P. Does in the management of the house, the latter going to the New York office of Oahn and Gray during the absence of Mr. Cahn in Europe.

**NEWBURGH-ACADEMY OF MUSIC** (Fred M. Taylor, mgr.): A Case of Frenzied Finance opened 3 this season here March 30 to good business. Phelan Musical Comedy co. opened week 3-8 with Telephone Girl to good business. Other plays: Belle of New York, Girl from Paris, King of Normandy, Jack and Beanstalk, and Bohemian Girl; co. fair. Raffles 14. May Irwin 15.

**GLOVERSVILLE-DARLING THEATRE** (Will E. Gant, mgr.): Peck's Bad Boy March 31; poor performance; fair business. Miss Bob White 1 drew well; pleased. Himmelein's Ideals (except 4) opened in Heart of the Storm; large house; pleased. Kyle Bellew 4 in Raffles; pleasing performance; good business.

**GENEVA-SMITH OPERA HOUSE** (F. K. Hardison, mgr.): Holy City March 30; fair business. Royal Slave 1; fair performance; light business. Royal Chef 4; good co. and business. Bertha Gladstone in Dorothy Vernon of Haddon Hall 6. Open Gate 8. Murray-Mackay co. 10-15. Lord Chumley 27. U. T. C. 28.

**GLENS FALLS-EMPIRE THEATRE** (J. A. Holden, mgr.): Fritz Scheff in Boccaccio March 29 to S. R. O.; excellent performance. Sunny South 1; pleased; business good. Miss Bob White 6. Grace George 8. Burgomaster 10. William Collier 14. Thon Shait Not Kill 17.

**KINGSTON-OPERA HOUSE** (C. V. Du Bois, mgr.): Bunch of Keys March 31; pleased good business. Open Gate 3; fine audience; good business. Light. Great Browning 10-15. Marie Walworth 13 canceled; co. closed. RONDOUT OPERA HOUSE (William G. Finley, mgr.): Dr. Knott 7.

**OSWEGO-RICHARDSON THEATRE** (J. A. Wallace, mgr.): Klark-Urban co. March 27-1. Plays: The Devil's Liberator, Convict of the Desert Way, the Wicked, and Doctor's Crime; pleased good houses. Royal Chef 6. Two Married Men 8. Burgomaster 14. Himmelein's Ideals 17-22.

**YONKERS-MUSIC HALL** (William J. Bright, mgr.): May Fiske co. closed March 27-1 to good business. Klark-Urban Kids 3; good show. U. T. C. 7. 8. Myrtle-Harder co. 10-15. Dockstader's Minstrels 17.

**AMSTERDAM-OPERA HOUSE** (George McCumpha, mgr.): Miss Bob White March 31; good house; performance pleased. Frankie Carpenter co. opened week 3-8 to good business; pleasing performance.

**SARATOGA SPRINGS-TOWN HALL THEATRE** (Sherlock Sisters, mgrs.): Sunny South 1; pleased

good business. Othello 4 failed to materialize. Bunch of Keys 7 canceled. Burgomaster 11. Black Bostonsians 14. Thon Shait Not Kill 15. Magistrate 27.

**UTICA-MAJESTIC THEATRE** (E. D. Eldridge, mgr.): Village Parson March 31. 1, to large audiences; pleased. Chester De Vonde Stock co. in respect to 18 to medium attendance; pleased. Royal Chef 7.

**DUNKIRK-NELSON'S OPERA HOUSE** (R. C. Lawrence, mgr.): Missouri Girl March 30; good house; splendid attraction. Holy City (return) 7. Davidson Stock co. week 10. Corse Payton Stock co. week 17.

**BINGHAMTON-STONE OPERA HOUSE** (J. P. E. Clark, mgr.): Fritz Scheff in Boccaccio 1; pleased large audience. Mamie Fleming 3-8 opened to capacity. Klark Brown 10-15.

**CORNING-OPERA HOUSE** (H. J. Sternberg, mgr.): Burgomaster 1; pleased big house. Daniel Sully 3 canceled. Isle of Spice 12. May Irwin 13. Two Married Men 17.

**CORTLAND-OPERA HOUSE** (W. W. Wallace, mgr.): Burgomaster 3; pleased good house. Royal Chef 5 gave satisfaction; good house. Royal Slave 6. Two Married Men 13. Miss Bob White 14.

**FISHKILL-ACADEMY OF MUSIC** (C. G. Robinson, mgr.): Candida 3; co. fair; poor house. Bride-urban co. 22. U. T. C. 14. Sun's Minstrels 21. Klark-Urban co. 22.

**LOWVILLE-OPERA HOUSE** (W. H. Ezleton, mgr.): Miss Bob White March 29; good co.; receipts \$602.50. Two Married Men 3; poor co. and house. Sunny South 24. Babes in Toyland 28.

**COHOES-OPERA HOUSE** (R. C. Game, mgr.): Sign of the Cross 3; pleased fair audience. Miss Bob White 5; large business. Burgomaster 7; capacity. Kyle Bellew 10.

**JOHNSTOWN-GRAND OPERA HOUSE** (J. A. Collin, mgr.): Sign of the Cross 1; light business; splendid co. Miss Bob White 3; pleased fair house. Burgomaster 6.

**WARSAW-NEW FARMAN THEATRE** (D. M. Cauffman, mgr.): Missouri Girl 3 gave excellent satisfaction to very good business.

**PLATTSBURG-THATRE** (M. H. Farrell, mgr.): Harcourt Comedy co. week 6; satisfactory; good houses.

**PALMYRA-OPERA HOUSE** (H. L. Averill, mgr.): Holy City March 31; fine production; big business. Missouri Girl 8. Vaudeville 15.

**HERKIMER-GRAND OPERA HOUSE** (Ben Scher, mgr.): Miss Bob White March 30; large house; good co.

**WEEDSPORT-BURRITT OPERA HOUSE** (J. R. Palmer, mgr.): Royal Slave March 31; good business; pleased. Missouri Girl 10.

**WELLSVILLE-BALDWIN THEATRE** (Mark Graves, mgr.): Harrison J. Wolfe in The Open Gate 12.

**CLYDE-OPERA HOUSE** (W. C. Nichols, mgr.): Royal Slave March 30; pleased good house; co. first-class. Missouri Girl 8. Two Married Men 14.

**NORWICH-CLARK OPERA HOUSE** (L. B. Bassett, mgr.): Sign of the Cross 4; co. and production fine. Hawthorne Musical co. 5; pleased good house.

**ONEONTA-NEW THEATRE** (Ralph P. Stoddard, mgr.): Great Browning co. 3-8; pleased good houses. Miss Bob White 13.

**GRANVILLE-PEMBER OPERA HOUSE** (T. A. Boyle, mgr.): Bunch of Keys 7. Miss Bob White 8.

**PENN YAN-YATES LYCEUM THEATRE** (H. E. Bell, mgr.): Royal Slave 5.

**OGDENBURG-OPERA HOUSE** (Charles S. Hubbard, mgr.): Burgomaster 12.

## NORTH CAROLINA.

**WINSTON-SALEM-ELKS AUDITORIUM** (W. J. Cromer, mgr.): Crescent Comedy co. March 27-1; co. good; business very good. Four Pickets co. 5-8; opened to full house with Struck Gas; co. fairly pleasing.

**CHARLOTTE-ACADEMY OF MUSIC** (Marx S. Nathan, mgr.): Player Maid 1 (return); business good; performance splendid.

**SALISBURY-ACADEMY OF MUSIC** (J. Sherwood Upchurch, mgr.): Player Maid 7. The Pickets in repertoire 10.

**GREENSBORO-GRAND OPERA HOUSE** (C. T. Fuller, mgr.): Crescent Comedy co. 3-8.

## NORTH DAKOTA.

**GRAND FORKS-METROPOLITAN THEATRE** (C. P. Walker, mgr.): Gay Matinee Girl played to light house March 29; production below average. Happy Hooligan 1; good business; mediocre performance. Creators 2; good business; used house. Earl of Pawtucket 4. Monsieur Beaucaire 13. U. T. C. 22. Little Outcast 27.

**WAPETON-OPERA HOUSE** (W. C. Probert, mgr.): Happy Hooligan March 28; good co. and business. Banker's Child 6.

**JAMESTOWN-OPERA HOUSE** (W. B. De Nault, mgr.): Great Browning 26; excellent; pleased capacity. Old Clothes Man 1; fair co.; good business.

**GRAFTON-GRAND OPERA HOUSE** (H. L. Haussman, mgr.): Happy Hooligan March 31; large business.

## OHIO.

**DAYTON-VICTORIA THEATRE** (G. O. Miller, mgr.): Pitt. Fair, Post. Fair 3; pleased good house. County Chairman 1; splendid performance; business fine. Smiling Island 3; fair show to light business. Mrs. Patrick Campbell in The Sorceress 4; business good. Paderewski 5. Chinese Honeymoon 6. Girl and Bandit 11. Mrs. Wiggins' Cabbage Patch 12. NATIONAL THEATRE (Gill Burrows, mgr.): Race for Life 30-1; pleased good business. Down by Sea 3-5; fair to fair business. Vogel's Minstrels 6-8.

**URBANA-CLIFFORD THEATRE** (Edward Clifford, mgr.): Lady of Lyons 1; good performance; small house. Liberty Bells 1; good business; satisfaction. Vogel's Minstrels 13. ITEM: Lady of Lyons closed season here and went to Chicago.

**YOUNGSTOWN-OPERA HOUSE** (Peter Rice, mgr.): Sherlock Holmes March 29; good business and production. Lord Chumley 30; fair house; pleased. Daniel Sully 1; satisfactory production and business.

**ARIZONA** 4; pleased big house. Jeffersons in The Rivals 8. Gunner's Mate 10. York State Folks 12. 13. Real Widow Brown 14. Paderewski 17. Ooon follow 22. Liberty Bells 24. Wizard of Oz 28. Constance Kate 29. Auction 5. Mrs. Wiggins' Cabbage Patch 8. Girls will Be Girls March 30; fine performance and business. Von Vecsey 31; delighted large and fashionable audience. Babes in Toyland 1; big receipts and show. Gunner's Mate 3; well received good house. Mrs. Wiggins' Cabbage Patch 4; 5; pleasing production; fine business. Minstrel's Daughters 6. 7. William Faversham 8. Robert Mantell 10. Searchlights of a Great City 11. 12. Ezra Kendall 13. Lillian Russell 14. Holy City 15. N. C. Goodwin 16. Beauty and the Beast 17. Roselle Knott in Cousin Kate 24. Mildred Holland 26.

**LIMA-FAUROT OPERA HOUSE** (E. F. Maxwell, mgr.): Girl from Kay's March 29; fair co. and attraction; poor house. Denver Express 31; pleased fair audience. Real Widow Brown 24; fair co. and business. Jeffersons in The Rivals 4; excellent co. and performance; medium house. County Chairman 6 canceled. In a Woman's Power 7. James Boys in Missouri 8. Cincinnati Orchestra 11. Minstrel's Sweethearts 15. Jolly American Tramp 18. Nat Goodwin 20. Struggle for Gold 21. Roselle Knott in Cousin Kate 24. Mildred Holland 26.

**EAST LIVERPOOL-CERAMIC THEATRE** (Edward L. Moore, mgr.): Myrtle and Harder Stock co. March 27-1; big business. Plays: Slave Girl, At Risk of His Life, Quaker Tragedy, Fisherman's Daughter, Girl from West, Old Slaves, first-class co. Beauty Doctor 29; pleased full house. Robert Mantell 5; pleased fair house with Richard III. Faust Minstrels 7. Last Rose of Summer 8. Devil's Auction 10. Chinese Honeymoon 11. Girls will Be Girls 14. York State Folks 15.

**ZANESVILLE-WELLER THEATRE** (J. G. England, mgr.): York State Folks March 31; co. good; business fair. Lord Chumley 1; poor houses; satisfactory performance. Lewis Morrison in Faust 3; audience. Devil's Auction 5. Mrs. Wiggins' Cabbage Patch 8. Liberty Bells 10. Cousin Kate 12. Winsome Winnie 13. Ezra Kendall 14. Coon Hollow 15. Show Girl 18. Watch on Rhine 19. Girls will Be Girls 20. Heart of Maryland 21. Madcap Princess 22.

**SPRINGFIELD-GRAND OPERA HOUSE** (L. J. Dally, mgr.): Pitt. Fair, Post. Fair 29; delighted light business. Lewis Morrison in Faust 30; satisfaction; fair business. County Chairman 31; good audience; delighted. Little Homestead 1; pleased two good houses. Chinese Honeymoon 4 (return); light but appreciated. Liberty Bells 5. Paderewski 6. New York Day by Day 8. Oberammergau 9. Vogel's Minstrels 10. Paula Edwards 11. Sleeping Beauty and Beast 12. 13. Why Women Sin 15.

**AKRON-NEW COLONIAL THEATRE** (Uly S. Hill, mgr.): Babes in Toyland March 31; pleased large audience. Gunner's Mate 3; fair co.; small attendance. York State



3; capable co.; fair business. Strollers 7. Shore Acres 18. Winsome Winnie 19. Minister's Son 21. CAMBRIDGE-COLONIAL THEATRE (Hammond Brothers, mgrs.): York State Folks 1; good house; fine performance. Robert Mantell 4. Winsome Winnie 14.

CANAL DOVER-HARDESTY THEATRE (W. H. Cox, mgr.): Hottly Tolly 8. Jeffersons in The River 12. Shore Acres 19. Heart of Maryland 24. Factory Girl 29.

CHILLICOTHE-MASONIC OPERA HOUSE (A. E. Wolf, mgr.): Strollers March 28 pleased 8. R. O. Bennett-Moulton Stock co. 1 opened; capacity; good co. Chinese Harmony 7. Extra Kendall 11.

HELLEFONTAINE-GRAND OPERA HOUSE (Thompson and Whitehill, mgrs.): Liberty Bells March 31; fair co.; good house. Little Homestead 3; very good co.; poor house.

FIQUA-MAY'S OPERA HOUSE (Charles H. May, mgr.): County Chairman March 30; excellent performance; crowded house. Real Widow Brown 5. Liberty Bells 8.

NELSONVILLE-STUART'S OPERA HOUSE (W. J. Stuart, mgr.): Faust's Minstrels March 26; fair house. The Strollers 30 to packed house; pleased. Hottly Tolly 15. Heart of Maryland 19.

MARION-GRAND OPERA HOUSE (Charles E. Perry, mgr.): Heart of Maryland March 30 pleased; good house. Strollers 3 pleased good house. John Himmelfarb's Stock co. week 10-15.

HAMILTON-JEFFERSON THEATRE (Tom A. Smith, mgr.): Myrtle-Harder co. 2-9 opened to good business. Extra Kendall 10. Show Girl 14. Lulu Glaser 18.

WAPAKONETA-BROWN THEATRE (A. J. Brown, mgr.): Liberty Bells March 30; good co. and business. County Chairman 6. Minister's Sweet-bets 14.

CIRCLEVILLE-GRAND OPERA HOUSE (W. H. Cutter, mgr.): Lady of Lyons March 31; small house; fair co. Orphan's Prayer 13.

BOWLING GREEN-CHIDESTER THEATRE (J. T. Hutchinson, mgr.): Why Girls Leave Home March 28 pleased fair house.

MECHANICSBURG-MAIN STREET THEATRE (Owen and Johnson, mgrs.): John W. Vogel's Minstrels 12.

DELPHOS-SHEETER'S OPERA HOUSE (F. H. Staup, mgr.): Little Homestead 10. Quincey Adams Sawyer 19. Merchant of Venice 26.

NEW LEXINGTON-SMITH'S THEATRE (T. J. Smith, mgr.): Broadway Theatre co. week of 10. Ted Faust's Minstrels 28.

WORLDWALK-GILGER THEATRE (W. G. Gilger, mgr.): Little Homestead March 27; good business and co. Strollers 8.

UNRICHVILLE-CITY OPERA HOUSE (Elvin and Van Ostran, mgrs.): Minister's Son 6. Creed's Comedians 24-29.

FOSTORIA-ANDES OPERA HOUSE (H. C. Campbell, mgr.): Hottly Tolly 8.

Tiffin-NOBLE'S OPERA HOUSE (C. F. Collins, mgr.): Hottly Tolly 5; big business; satisfaction.

GALLIPOLIS-THATRE (J. M. Kaufman, mgr.): Hooligan's Troubles March 28; fair business.

FREMONT-OPERA HOUSE (Helm and Haynes, mgrs.): Hottly Tolly 7.

NAPOLEON-OPERA HOUSE (J. M. Rieger, mgr.): Aristocratic Tramp 4; fair house; pleased.

#### OKLAHOMA TERRITORY.

OKLAHOMA CITY-OVERHOLSER OPERA HOUSE (Ed Overholser, mgr.): Trip to Egypt March 29; good business. Struggle for Life 2; good business; light co.

SHAWNEE-OPERA HOUSE (D. I. Verhine, mgr.): Way Down East March 27; excellent performance; fair business. Whyte Dramatic co. 30-3; fair co. and business.

#### OREGON.

LA GRANDE-STEWART'S OPERA HOUSE (D. H. Stewart, mgr.): Wicked Woman. Bachelor's Honeycomb. and Woman in the Case March 30-1; good houses; pleased.

SALEM-GRAND OPERA HOUSE (John F. Cordray, mgr.): Mr. Bob March 30 (local) pleased large audience.

#### PENNSYLVANIA.

SCRANTON-LYCEUM THEATRE (A. J. Duffy, mgr.): N. C. Goodwin 1. The Usurper March 20; big business; pleased. Howe's Pictures 30; good business. Royal Chef 31; good performance; big business. Pleased. James K. Hackett in Fortunes of the King 1; good business; fair performance. Amelia Bingham in Mademoiselle Maril 3 pleased large audience. Ysaye 4; excellent concert; large and enthusiastic audience. Babes in Toyland (return) 5. Weber's co. 6. Peggy from Paris 7. De Wolf Hopper 8. Runaways 11. William Collier 12.—ACADEMY OF MUSIC (A. J. Duffy, mgr.): Wife's Secret 30-1; S. B. O.; good co. Her Own Sin 3-5; big business; pleased. Joe Welch in Cohen's Luck 6-8. On the Bridge at Midnight 10-12. Her First False Step 13-15.—COURT SQUARE THEATRE (Robert H. Kellar, mgr.): Mortimer Snow Stock co. in Heidelberg 3-8; good performance; big business; pleased. Prisoner of Zenda 10-12.—ITEM: Edward Archer has joined the Mortimer Snow Stock co. at the Court Square Theatre.

UNIONTOWN-WEST END THEATRE (Harry Beeson, mgr.): Rose Coghlan and Howard Kyle in Diplomacy 30 deserved better house; fine performance. Watch on the Rhine 4 to good business; pleased. Robert Mantell in Richard III 6. Girl from Kay's 10. Lord Chumley 12. Babes in Toyland 14. When Bell Tolls 15. Silver Slipper 24. Winsome Winnie 25. Shore Acres 26. Frimrose's Minstrels 29.—GRAND OPERA HOUSE (Harry Beeson, mgr.): When Women Love 1; good business; co. satisfactory. Black Crook Burlesquers 3 to top-heavy house; co. better than average. Jerry from Kerry 5 pleased small audience. Why Girls Go Wrong 8. Ramblers 13. Bennett-Moulton co. 17-22.—ITEM: A movement, headed by Local Manager Harry Beeson, is on foot among the managers of theatres in towns and cities within a radius of 100 miles of Pittsburgh to form an association or circuit. Meeting was held 2 in Colonial Hotel, Pittsburgh, to discuss matters, and committees were appointed to draft rules and regulations. No permanent officers have yet been elected.

HARRISBURG-GRAND OPERA HOUSE (Joseph Frank, mgr.): Sam Thorne March 30-1 in The Peddler; good business. No Wedding Bells for Her 3-5 pleased fair business. On Bridge at Midnight 6-8. James Kennedy Stock co. 10-15. Innocent Maids 17-19. Guilty Conscience 20-22.—LYCEUM THEATRE (Joseph Frank, mgr.): Marie Wainwright 30 in Twelfth Night; fair co.; light business. West's Minstrels 31 pleased fairly good house. Seminary Girl 1; fair business. William Collier 3; appreciated by fair business. Rose Coghlan 4 in Diplomacy; excellent co.; good business. Weber Stock co. 5 in Higzledy-Pigzledy and College Widow; S. B. O. Kellar 6. Runaways 7. Quincey Adams Sawyer 8. Lillian Russell 11. Volunteer Organist 12. Ethel Barrymore 15. Fortune Teller 17. 18. Miss Bob White 20. Girls Will Be Girls 22.

MAHANOY CITY-KAISER'S GRAND OPERA HOUSE (J. J. Kaizer, mgr.): Royal Chef March 30; business and co. good. Quincey Adams Sawyer 1 pleased two fair audiences. Peggy from Paris 4; co. good; fair audience. Factory Girl 5; small and unappreciative house. Rose Coghlan in Diplomacy 6. Isle of Spice 7. Son of a Gun 11. Way Down East 12. Sign of Cross 13. Runaways 14. Babes in Toyland 24. Queen of the Highway 29.—ITEM: Manager D'Esta, of Penn Theatre co., has leased Hazle Hall, Hazleton, and Centennial Hall, Pottsville, for term of years, and will fit them up elaborately for vaudeville purposes in conjunction with local Shamokin and Lancaster houses, now running successfully. He expects them to be ready by Sept. 1.

POTTSTOWN-ACADEMY OF MUSIC (Charles Hausman, mgr.): Parada (local) March 30-1 to good business; pleasing performance. West's Minstrels 3; fair houses; good performances. Quincey Adams Sawyer 4; satisfactory. Village Postmaster 5; pleased. Eight Bells 6.—ITEMS: Parada (local) settled Third Brigade Band nearly \$1,000, \$300 clear profit.—Harry Row, formerly of Academy force, now of Bennett and Moulton co., is here for week.—Penn Theatre Co., of New York, has leased Centennial Hall Theatre for vaudeville house, to open Sept. 1. It will be put in first-class order before opening.—Harry D'Esta, of Penn Theatre Co., was here last week.—Tumbling Run Summer Theatre will open May 30. The theatre is being rebuilt.

ALLENTOWN-LYRIC THEATRE (Mishler and Worman, mgrs.): Frederick Warde and Kathryn Kidder in Salammbro March 30 drew fair business; fine performance. Way Down East 31; two performances; enjoyed by large audience. Her Only Sin 1 gave good satisfaction; fair business. Peggy from Paris 3; full house; good co. and performance. William Collier in The Dictator 4; excellent co.; small but very appreciative audience. Docketstar's Minstrels 5; old style and up to date minstrel show; two large audiences highly pleased. The Runaways 10. Kellar 11. Howe's Pictures 12. Ethel Barrymore 13. Out of the Fold 15.

WILKES-BARRE.—NESBITT THEATRE (Harry Brown, mgr.): The Fays March 27-1; good business. Howe's Pictures 3; big business. Babes in Toyland 4; excellent co.; good performance; S. B. O. Peggy from Paris 6. Rose Coghlan in Diplomacy 7. William Collier in The Dictator 11. Runaways 13. Son of Rest 15. Miss Bob White 18. Fortune Teller 19.—GRAND OPERA HOUSE (Harry Brown, mgr.): James Boys 30-1; fair co.; big business. Joe Welch in Cohen's Luck 3-5; good co. and performance on big business. Her Only Sin 6-8. Bridge at Midnight 10-12. First False Step 13-15. Murray and Mackey in repertoire 17-22.

SHAMOKIN—G. A. R. OPERA HOUSE (John F. Oiler, mgr.): Louis Mann in Second Fiddle March 30 pleased packed house. Factory Girl 31 to fair business. Village Postmaster 3; moderate business. Marie Wainwright in Twelfth Night 5 to appreciative audience. De Wolf Hopper in Wang 6 to S. B. O.—FAMILY THEATRE (W. D. Nields, mgr.): Vandenberg, Barr and Evans. Chaffin and Minnie. Burroughs, Charles McDonald, Madell and Corley. Little West Symonds, and William D. Stratton. Houses crowded nightly.

WASHINGTON-LYRIC THEATRE (D. B. Forrest, mgr.): When Women Love March 29; fair co. and business. Last Rose of Summer 30; very good co.; pleased fair house. Devil's Auction 31; excellent co.; capacity business. Why Girls Go Wrong 1; satisfactory co. and performance; good business. Albin and co. 3-5. Girl from Kay's 7. Human Hearts 8. King of Tramps 11. Liberty Bells 13. Verna May Stock co. 17-22. Silver Slipper 25. Shore Acres 28. Holy City 29.

LANCASTER-FULTON OPERA HOUSE (C. A. Yecker, mgr.): Myers Stock co. did medium business March 27-1 (except 31). Marie Wainwright in Twelfth Night 31 gave satisfaction to fair house. Faust 3 to light business. Sun Brothers' Minstrels 4; performance good; house fair. Kellar 5 to large house. William Collier in The Dictator 6 pleased fair audience. Weber's Stock co. 7. Runaways 8. Rose Coghlan in Diplomacy 10. Factory Girl 11 canceled. Ethel Barrymore in Sunday 14. Fortune Teller 15.

CONNELLSVILLE.—COLONIAL THEATRE (George S. Challis, mgr.): Rose Coghlan in Diplomacy March 31; fine performance; fair business. Caught in the Web 31 pleased fair house. Watch on the Rhine 3; splendid performance; good business. When Women Love 4; fair performance; poor business. Robert Mantell in Richard III 7. Sweet Sixteen 8. Why Girls Go Wrong 10.—GAYETY OPERA HOUSE (George S. Challis, mgr.): Black Crook, Jr., 5 pleased packed house.

PITTSBURGH-BROAD STREET THEATRE (H. J. Sinclair, mgr.): James K. Hackett in Fortunes of the King March 31; excellent co. and performance; large and enthusiastic audience. Howe's Pictures 1; very good business. De Wolf Hopper in Wang 7.—Way Down East 11. Runaways 12. Kellar 14 canceled.—LYRIC THEATRE (H. J. Sinclair, mgr.): Sam Jack's Burlesquers 30; fair business and performance. Burke-McCann co. 10-15.

NORRISTOWN-GRAND OPERA HOUSE (C. J. Carpenter, mgr.): James Kennedy co. delighted large audiences March 26-30. Plays: True Irish Gentleman. Why Women Hate Women. Sheridan Kene. Detective. and The Man Behind. Julia Gray 31; fair business. Aubrey Stock co. 3-8. Plays first half of week: Romance in Ireland. Drive from Home. Young Girl's Peril. and Spy of Port Arthur; fair business; good co. Howe's Pictures 10.

JOHNSTOWN-CAMBRIA THEATRE (H. W. Scherer, mgr.): West's Minstrels March 29; good business; pleased. Seminary Girl 30; good attraction and business. Watch on the Rhine 31; good attraction and business. Rose Coghlan in Diplomacy 1 pleased poor business. The Fortune Teller 3; good; fair business. James Boys in Missouri 4; fair attraction and business. Volunteer Organist 8. Searchlights of a Great City 9. Girl from Kay's 10.

ALTOONA-ELEVENTH AVENUE OPERA HOUSE (L. C. Mishler, mgr.): Wayward Son 1; fair business. Rose Coghlan in Diplomacy 3; fairly good house. Fortune Teller 4; light house; excellent performance. James Boys in Missouri 5; fair attendance. Search Lights of a Great City 8. Volunteer Organist 10. Strollers 11. Girl from Kay's 12. Black Crook Burlesquers 13. Lord Chumley 14. Why Girls Go Wrong 15.

WILLIAMSPORT-LYCOMING OPERA HOUSE (L. J. Flak, mgr.): Sun's Minstrels March 31; fair business; pleased. Village Postmaster 1; large and pleased audiences. Kirk Brown 3-8 (except 4). Plays first half of week: Man Who Dared. Under the Red Rube. Wheat Pitt. and Prince Otto; large and pleased audiences. Marie Wainwright in Twelfth Night 4; small but enthusiastic audience. Isle of Spice 11. May Irwin 12.

CLEARFIELD-NEW OPERA HOUSE (T. E. Clark, mgr.): Fortune Teller March 30; fine co.; satisfaction. Village Postmaster 31; good co. and business. Isle of Spice 4; satisfaction; good business. Beauty Doctor 10. Strollers 12. York State Folks May 1. Garalde Big Stock co. 8-13.—ITEM: Manager Clark will run a special train from Houtdale and Phillipsburg for The Beauty Doctor 10.

NEW CASTLE-OPERA HOUSE (Jacob F. Genkinger, mgr.): Sherlock Holmes March 31; good performance; poor house. Beauty Doctor 1; good co. and business. Corse Payton Stock co. 3-8 opened with Queenie. Other plays: Only a Farmer. Daughters. New Magdalen. and Theuna; co. good; business fair. Girls Will Be Girls 10. York State Folks 11. Gunner's Mate 12. Devil's Auction 13. Black Crook, Jr., 14. Real Widow Brown 15.

OIL CITY-VERBECK THEATRE (G. H. Verbeek, mgr.): (Continued on page 23.)

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## J. H. STODDART STRICKEN.



James Henry Stoddart, the veteran actor, who has been starring in The Bonnie Brier Bush for several seasons, was stricken suddenly on Friday last with nervous prostration at Galt, Ontario, a town near Toronto, where he was billed to appear. He arrived at Galt on Friday morning with his company, and during the afternoon became ill. A physician who was summoned diagnosed the case as nervous prostration, and a telegram was sent to Mr. Stoddart's son in New York, apprising him of the facts. His son and daughter arrived on Saturday and one of them has been at his bedside constantly. Mr. Stoddart was conscious all day Sunday, but at last reports he was falling rapidly. During the past sixty-five years this is only the second time that Mr. Stoddart has had to disappoint an audience through illness. The first time was a few years ago in New York, when he suffered a slight stroke of paralysis.

Mr. Stoddart was born on Oct. 13, 1827, in the town of Black Barnsley, Yorkshire, England. His father was a well-known actor, and played at the Theatre Royal, Glasgow, for thirty years. Young Stoddart took naturally to the stage at a very early age. His five brothers also joined the profession. Early in his career Mr. Stoddart realized that his physiognomy was not adapted for young parts, so he began playing old men when he was only eighteen years of age.

Charlotte Cushman went to Glasgow when he was about ten years old, and he was cast to play the part of the gypsy boy in Guy Mannering when she appeared as Meg Merrilies. His first appearance, however, was in the part of a page several years before that. When he was about sixteen he obtained an engagement at Aberdeen and remained there nearly four years, being cast mostly for old men. Subsequently he played with Mr. Mosley in Bradford, Yorkshire, Huddersfield, and Halifax. Then he became a member of the Liverpool Theatre company, acting in Liverpool, Manchester, and in all the provincial towns of the British empire.

Mr. Stoddart came to America in 1854, and brought with him a letter of recommendation to the elder Wallack, who engaged him for minor roles. Wallack's Theatre was then at the corner of Broadway and Broome Street. Mrs. Hoey, John Gilbert, John Brougham, Lester Wallack, and Madame Ponsil were all members of the company. Matilda Phillips, who was then the singing lady of the organization, became Mrs. Stoddart in the year following. Their married life was one of great domestic happiness. Mrs. Stoddart died about fifteen years ago. He remained at Wallack's for two seasons. In 1856 he joined Laura Keane's company. He played the part of Adam in As You Like It when Miss Keane in 1856 opened her theatre on Broadway, which was afterward known as the Olympic.

It was during this engagement that Joseph Jefferson made his first appearance in New York in the character of Dr. Pangloss in The Heir-at-Law and Digory in The Spectre Bridegroom. Mr. Stoddart supported him as Steadfast in the former piece, and as Nicodemus in the latter. The two seasons following he acted at Mobile and Baltimore. He made up his mind after that to accept any sort of an engagement so long as it was with a stock company in New York. Accordingly he became connected with the Winter Garden in 1859. He played there with Dion Boucicault for the first part of the season, supporting Jefferson in the latter part of it. Among the pieces produced were Dot, Boucicault's version of The Cricket on the Hearth, and Nicholas Nickleby. Agnes Robertson was the leading woman of the company.

From 1861-1866 he acted at the Olympic, first under Laura Keane and afterward under the management of Mrs. John Wood. While there he appeared as Moneybags in The Long Strike, a part with which he became so identified that for a long time afterward he was referred to as "Moneybags" Stoddart.

In 1873 Mr. Stoddart began a starring tour in The Long Strike, which, unfortunately for him, was a year of financial disaster, and the starring experiment was not successful in a pecuniary sense.

He returned to Wallack's in 1867 and remained there until 1874. Following the upturn movement, the theatre was then located at the corner of Thirteenth Street and Broadway. Theodore Moss was then assistant treasurer, and Lester Wallack had succeeded his father in the managerial direction of the company. While there he was frequently cast for character roles, such as Dr. Pangloss, Bob Acres, and Dr. Oilpood, as Mr. Gilbert was the rightful first old man of the company. Meanwhile A. M. Palmer had come into managerial prominence at the Union Square Theatre, and made him a good offer to join his stock company on returning from his starring tour in 1873. With the exception of two seasons, when Mr. Palmer went abroad, he was a member of his stock company until it disbanded. During Mr. Palmer's absence in Europe he acted under the management of Shook and Collier.

The strongest characters assumed by Mr. Stoddart at the Union Square were Pierre Michel in Rose Michel, Babbage in The Banker's Daughter, Zerkoff in The Dancheffs, Dr. Bedache in Daniel Rookert, and Jean in The Rantaus. He played a rollicking comedy part in French Flats and Seth Preen in The Lights of London. When Mr. Palmer transferred this stock company to the Madison Square Theatre he was cast in all the productions which provided a suitable part for his peculiar style, such as Mr. Fletcher in Saints and Sinners, and Colonel Preston in Alabama.

At Palmer's Broadway house he played his old part of Colonel Preston when Alabama was revived there in 1890 to inaugurate Mr. Palmer's company of the house with his regular stock company, and also appeared in The Broken Seal. When Mr. Palmer sent his company on the road he appeared in the various productions with which he had been associated in New York. Mr. Stoddart's favorite role was that of Penn Holder in One Touch of Nature. It was his regular standby at benefit performances. Of the longer roles he had a leaning toward Moneybags. Pierre Michel, Seth Green, and Jean, in The Rantaus. He liked all characters that possessed elements of a serio-comic nature.

One of the memorable events in Mr. Stoddart's career occurred on January 29, 1896, when the sixty-seventh anniversary of his first appearance on the stage was celebrated at the Academy of Music, New York, where he was playing in The Sporting Duchess. Mr. Stoddart was presented with a handsome silver loving cup by the members of the company, the presentation speech being made by the late A. M. Palmer. A silver pitcher was also sent to him on this occasion as a gift from Joseph Jefferson.

Mr. Stoddart received many tempting offers to enter vaudeville, and finally accepted one made by F. F. Proctor. He made his first appearance

in the "continuous" at Proctor's Fifty-eighth Street Theatre on June 20, 1898, in One Touch of Nature. He afterward presented the telegraph scene from The Long Strike at the Keith houses. For the past four seasons he has been appearing as a star in The Bonnie Brier Bush, in which his inimitable playing of the part of Lachlan Campbell has won for him a high place in the affections of playgoers all over the United States and Canada.

In a MIRROR interview some years ago Mr. Stoddart related the following amusing incident:

I must tell you of an experience I had at Wallack's. I was playing the part of Bunberry Knobb in Rosedale. I had recently purchased a farm at Rahway, N. J., and was endeavoring to combine the avocation of an amateur farmer with that of a professional actor. I traveled to and from the theatre on schedule time, and matters ran along smoothly until one evening the machinery of the Jersey City ferryboat broke down in the middle of the river, and a fine exhibition of mastery inactivity ensued. With watch in hand I waited nervously for the machinery to resume its customary activity. Finally I explained my case to the captain, and after considerable urging he sent me ashore in a rowboat. Well, sir, when I struck Brooklyn Street it was twenty minutes past eight o'clock, and I knew the curtain was up. There wasn't a car in sight. So I ran all the way to the theatre. Meanwhile the dresser had omitted to report my absence, and when the cue for my first scene was given there was a fast stage-wait. They finished the act as best they could and rang down the curtain. Lester Wallack came to my dressing-room just as I arrived all out of breath from my race against time. Without addressing a word to me he began to rebuke the dresser for not notifying the stage-manager of my absence. On my protesting that it was entirely my fault, Mr. Wallack turned to me and remarked with characteristic coolness: "Mr. Stoddart, I don't propose to find fault with you, because I can see that you are suffering more than I am, but, damn it, sir, you shouldn't live in the country! If you must hoe potatoes you should hoe them in Central Park. In future, I trust, that when you are called to the stage you will not be 'What ho without,' but 'What ho within!'"

The splendid old actor apparently has received his last cue. When stricken he was ready, as he has been during the term of his more than three score and ten years on the stage. He has served the public faithfully and well.

## OBITUARY.

Mendel Abramowitz, Yiddish comedian of the People's Theatre, died on April 4 at his home, No. 67 Second Avenue, from a heart attack, after a long illness. He was born in 1863 in Odessa, Russia, and was a member of the original troupe of Hebrew actors which was organized in Odessa in 1877 to produce Yiddish plays. He attracted the attention of Abraham Goldfarb, the Yiddish drama, and was brought to this country eighteen years ago, where he has since been playing continuously. He had been a member of the company at the People's Theatre for the past five years and was popular with the audience. His wife, Sarah Abramowitz, is known as the "Mrs. Gilbert" of the Yiddish stage, and is also an actress at the People's Theatre. Three children also survive him. The youngest, Tessa, fourteen years old, has played many juvenile parts. The funeral was held at his late residence on April 5 at 1 o'clock. It was in charge of the Hebrew Actors' Union, of which the dead actor had been a member, and was a very large gathering. In the imposing funeral cortege were members of the Hebrew Actors' Protective Union, the Independent Order of B'nai Abraham, the Second Odessa Society, and other orders. The funeral paraded from his home to Houston Street, through the Bowery, past the People's Theatre, and across the Williamsburg Bridge. The cortege was headed by the People's Theatre, while a number of actors sang a chorus from a play in which Abramowitz had often been a prominent figure. The interment was made in Washington Cemetery, Brooklyn. It is estimated that the funeral people gathered in the cemetery were the largest of the dead comedian, who had been a leader in the charitable activities of the Hebrew section of the East Side. Many peddlers went through Second Avenue selling black bordered button photographs of the dead actor. Twenty carriages, headed by the People's Theatre, followed the funeral. Abramowitz had acted nearly everything on the Yiddish stage from the Rabbi in Hamlet (the Yiddish counterpart of the King of Denmark) to song and dance peddlers. Perhaps he has remembered part of the funeral, as he died in the arms of the literary masterpiece of the Yiddish drama.

Albert Debow, playing in Klaw and Erlanger's production of Humpty Dumpty at the Colonial Theatre, Boston, died on April 4 at the Emergency Hospital in that city, from inflammation of the heart and dropsy. He was only twenty-nine years old and was married four weeks ago to Miss Fox, a well-known actress of the company. Debow was considered one of the best men in his line. He was formerly property man at the Maitland Theatre, New York, and then he joined the Savage Opera company under Mr. Hooper, the noted stage manager of the Klaw and Erlanger attractions. Mr. Debow joined the Klaw and Erlanger forces about two years ago. He had charge of the men in the fly loft and was responsible for the working of all the many doors and scenes which are brought down from the top of the theatre. His heart had troubled him for some time, but he continued to work until he could no longer stand the strain. A contribution was taken up among the company to secure for him medical aid and give him rest and nursing. Quite a sum was realized, and Debow was immensely popular. St. Cecilia Lodge of Masons of New York, of which he was a member—sent for the body to be brought to New York for burial.

William Dickerson, descendant of one of the old Knickerbocker families of New York, died April 4 at the sanitarium of Dr. Wadsworth Moore, Hill, South of New York. Dickerson had been an invalid for many years. He is survived by a widow and four children—Mrs. John R. Bartlett (Jenny Dickerson), who was a prominent contralto both in this country and abroad, but who died of cancer of the stomach; a married daughter, Mrs. Morse, well known in the theatrical profession, and Maude Dickerson, at present a member of the Blanche Bates' company. The son, W. F. Dickerson, is not in the profession.

Joseph Lynch, a scene painter of Boston, was killed at the Bijou Theatre, Fall River, Mass., on April 3, by a fall from the paint frame to the stage, a distance of four feet. The remains were taken care of by the Boston T. M. A., and the funeral was held under the auspices of that organization April 5 from St. James' Church. Mr. Lynch was forty years of age and is survived by two sisters and a brother, who live at Cambridge, Mass.

Egbert S. Lansing, a well-known musician, who had in his day been noted in Europe with many well-known artists, among whom were Gottschalk and Ole Bull, died at his home, No. 255 Sanford Avenue, Flushing, on April 4, of heart failure. He was the son of the late Judge Jacob Lansing, who died at the age of sixty-three years ago. He had been heard many times in this country in piano recitals.

Rev. James F. Kiely, of Riverdale, N. Y., uncle of Edward Connelly, was taken ill Saturday, April 1, while he was hearing confessions, and died April 2. He had been in the Riverdale parish since 1889 and had built a beautiful church there. He was loved by all who knew him. He was buried in Calvary Cemetery.

John Augustus Howson, son of the late John Howson, who for many years was a leading comedian for the John McCull and other leading opera companies, died at the residence of his mother, in New York city, on March 29, of tuberculosis, and was buried April 1 in Calvary Cemetery.

Mrs. Augusta Meyer, twenty-three years of age, a chorus girl engaged for a new Hippodrome, was fatally burned by an explosion of a bottle of gasoline in her apartments on March 27. Her husband made heroic efforts to save her life and was badly burned while attempting to extinguish the flames.

Austin Finn, a circus hand employed by Barnum and Bailey, was found dead in his room at the Hudson House on Sunday afternoon last. The cause had evidently been turned on accidentally, as it was flowing from a jet above the bed.

Thomas H. Jones, the father of Kitty Gilmore, died in Minneapolis, Minn., on April 3. Miss Gilmore, who has retired from the stage, is now Mrs. F. H. Coleman, of Cleveland, O. She went to Minneapolis to attend the funeral of her father.

Patrick J. Healy, president of the pioneer music firm of Lyon and Healy, died in Chicago on April 3 of pneumonia, aged sixty-five years. He had been engaged in the manufacture and sale of musical instruments in Chicago since 1864.

George W. Winters, formerly manager of the Grace Hayward company, died of consumption on March 25 in Phoenix, Arizona. He was only twenty-four years old, and was a member of the Eagles and the Elks.

Mollie Leon, who, with Ed Leon, was a circus trapeze performer, died in Urbana, O., on March 28. She was the mother of Maude Leon, of the acrobatic team, the Leon Sisters.

Mrs. S. J. Strong, mother of Cora Strong (Mrs. Arthur Rivky), died at her home in Richmond, Staten Island, N. Y., on March 19, 1905.

Michael Curtin, father of James H. Curtin, manager of the London Theatre in this city, died at his home in Houston, Tex., on Feb. 22.

Rose Newham, an English actress, died in Harlem, New York city, April 8, of cancer. She was formerly with Fantasma, but lately had been associated with a burlesque company.

Lea Rattle, the old-time minstrel, died in San Francisco, Cal., March 27 after a long illness.

## SEASON 1905-1906.

## CAMPBELL STRATTON

## "SHERLOCK HOLMES" IN "THE SIGN OF THE FOUR."

Address all communications 1358 Broadway, New York, Rooms 17-18.

## MATTERS OF FACT.

Harry Corson Clarke entertained the old folks of Salt Lake City on April 2 at a special matinee of Mr. Foster of Chicago at the Grand Theatre. The guests of honor, who ranged anywhere from seventy to ninety years of age, all wore badges which secured them free passage on the street cars. The gallery was filled with orphans from the different orphan's homes in Salt Lake City and the day was a gala one.

George M. De Vere had a very successful season with the Captain Barrington company, which closed its season at the Murray Hill Theatre last Saturday night.

Langdon McCormick's Hearts Adrift has been touring England recently. Spencer and Aborn have presented this melodrama for three years in this country. Kenneth Lee has made a contract with Ida Carlo, of the St. James Building, to manage all of his dramatic work hereafter.

The Richmond Amusement Company, at a meeting of the Board of Directors last week, elected M. J. Wightman, president and treasurer; Harley Merry, vice-president; A. G. Delamater, secretary and general manager; W. H. Lytle, general stage director, and L. G. Mercer, business manager. Mr. Wightman is also vice-president of the Aquarium Company, treasurer of "The Midway Magazine," and a director of several other corporations. Mr. Merry is also the president of the Merry Scenic Construction Company.

Selwyn and Company, 1441 Broadway, are offering Arthur Mitchell's plays for repertoire purposes. These plays have a good line of pictorial printing.

A lady and gentleman amateur are wanted for a travelling stock company booked on certainties in Summer parks, by "Great Chance," care this office.

The Aga and magic kettle tricks are explained in a book of magic published by the Ellwood School of Magic, 1213 North Thirtieth Street, Philadelphia, which they are mailing upon receipt of 12 cents in postage.

"Summer Stock," care this office, which will play a railroad park, wants a character man to direct easy bills, and good repertoire people.

## VAUDEVILLE JOTTINGS.

Hayward and Hayward have joined hands with Harry Holman, comedian with Harvey and Gaze co., and late of The Comedy Chairman, to do a novelty comedy act in vaudeville entitled Marriage of Sublimity, which they will present May 28. Among the contracts received for this act is one from Tony Pastor.

Will M. Cressy and Blanche Davne are still making a great success on the Orpheum circuit. Mr. Cressy's new act, Town Hall To-night, is said to be the best thing he has ever done.

Oscar Hammerstein has already begun work on the Paradise Gardens, over the Victoria and Belasco theatres, which will be opened in May. Several changes and improvements will be made and the entertainment will be bigger than ever.

Pinard and Walters have added an eight-octave swatillon to their act. It is the only one in existence. Maude Caswell, the American Acrobatic Girl, enjoyed a two weeks' rest in London after finishing the Barnum tour. She is resuming her tour in March, opening a long tour of the MacNaughton circuit, including four houses in London.

Newell and Niblo closed a ten weeks' engagement on the Orpheum circuit at New Orleans on April 2. This was their thirty-eighth consecutive week, with the exception of time lost in traveling. They will return to New York May 1.

Allen and Bright have closed a thirty-five weeks' engagement with the Murray Comedy co. Next season Mr. Allen and Mrs. Charles Lamb (Clara Hazel) will be featured in a musical comedy entitled The King of Kokomo, under the management of Mr. Lamb.

One of the first acts that Jenny Jacobs will take to London for engagement will be the comedy, known as "The Flip Flap Girl." Miss Fox will open at the Palace in September for one month. Her tour will be managed by Max Hart.

Phil Morton has played three weeks over the Pennsylvania Family circuit, at Lancaster, Shamokin, and Mahanoy City, and is booked at Poughkeepsie and Gloversville to follow. His Irish act is going well.

Family Jara, a new comedy sketch written by Kathryn Swan and Charles D. Hammond, was presented for the first time at the Lyric Theatre, Joplin, Mo., week of March 12. It is reported to have been well received also at Leavenworth and Wichita.

Lorimer Johnstone has invented a novelty in the farcical sketch, being the introduction of a new star, Charlotte Weaver, in vaudeville in the sketch A Romance and a Hold-Up, written by Charles Horwitz. In addition to securing a co. of people who are known as individual stars in vaudeville, he has, by arrangement with one of the best known experts of the "music art," secured an Illinois entitled "Life from Death; or, Re-creation by Fire," which will be used as the finish of the act. Something absolutely novel and original, and which has never before been attempted in a legitimate farcical sketch, is promised by Mr. Johnstone.

The Brownies are in their fifteenth week as a special feature with the Whyte Dramatic co. During their engagement at Guthrie, O. T., the co. was tendered an elaborate banquet by the Eagles, at which all the members had a most enjoyable time.

Wood and Ray are more than delighted with the success of their new act, an original and funny travesty, which they introduced at Keith's Union Square last week.

Stella Mayhew, star of The Show Girl, and Billie Taylor, the singing comedian, will open in vaudeville in May, under the management of M. S. Bentham. Mr. Bentham has also secured the services of Vera Micheletti, who has been starring at the Bijou Theatre, Jewel of Asia, and is booking a vaudeville tour for her.

Pottsville, Pa., is the latest town to get the cheap vaudeville habit. The Penn Theatre Co. has secured Continental Hall and after redecorating it will add it to their circuit, which now includes Lancaster, Shamokin, and Mahanoy City. It is more than likely that Hazel Hall, Hazleton, Pa., will be added to the circuit soon.

Mrs. James R. Adams (Becky Taylor), wife of the well-known clown and stage-manager, now of the New York Hippodrome, who has been an invalid for almost four years, being helplessly crippled with inflammation of the heart, underwent a most painful operation on April 1. Her shoulder blades, one knee, elbows, wrists and finger joints were all broken and reset. The operations were performed by Dr. J. Aubrey Buchanan of the Vaughan Institute, Brooklyn, N. Y., assisted by Drs. Taylor and Meyers. Mrs. Adams stood the terrible ordeal very bravely, but it will be many weeks before she will be able to go out. Since the operations she has suffered terrible pain, but as the physicians hold out much hope for her she is very patient. Later in the season she will go to Coney Island, where Mr. Adams will be employed at Luna Park for his third season under the management of Thompson and Dundy.

Harry Booker and James F. Corbely are receiving enthusiastic praise from the press wherever they appear for their natural and clever work in The Walking Delegate.

Nat Fields, the German comedian, a brother of Lew Fields, has been engaged by A. H. Woods for the co. that will support Elsie Fay in a musical comedy next season.

Mrs. Annie Yeamans was taken suddenly ill last week and she and Louis Wesley were forced to cancel their date at the Colonial Music Hall. Mrs. Yeamans' illness is not serious and it is expected that she will be able to resume work in a week or two.

Caron and Herbert will sail on May 10 for a five months' engagement in Europe and South Africa. They will open on June 12 at Johannesburg.

In Atlantic City last week Dockstader's Minstrels were refused a permit to parade on the boardwalk, so the management hired one hundred rolling chairs and turned out in full regalia, with the band playing "There's Always a Way to Do a Thing if You Only Know Just How."

The boxes for the opening night of the Hippodrome were sold at auction on Saturday afternoon and the amount realized was \$9,412. The highest price, \$375, was paid by John A. Drake, and the lowest, \$25, by H. J. Everall. Charles J. Ross was the auctioneer.

Paul Ansellotti was seriously hurt at Madison Square Garden on Saturday night last while "looping the loop." His bicycle was smashed and he was carried from the arena in an unconscious condition.

It is announced that Putnam B. Strong and May

## NEW YORK THEATRES.

## MADISON SQUARE GARDEN

## LAST TWO WEEKS

Change of Programme. New Acts Introduced. EXHIBITION IN BROOKLYN WEEK OF APRIL 24. AT SARATOGA AVE. AND HALSEY ST.

## BARNUM &amp; BAILEY

## Greatest Show on Earth

Only Circus to be seen in New York and Brooklyn. Presenting two marvelous French sensations.

## THE DIP OF DEATH,

A LADY LOOPING THE GAP IN AN AUTOMOBILE. LES FRERES ANCILOTTI'S STUPENDOUS EXPLOIT.

DOUBLE SIMULTANEOUS LOOPING THE GAP AND LEAPING THE QUADRUPLE CHASMS.

## THE GORGEOUS DELHI DURBAR.

Together with all the marvelous attractions of the Hippodrome, Triple Circus, Double Menagerie, Living Human Curiosities and Freaks.

2 EXHIBITIONS DAILY AT 2 AND 8 P. M. Doors open 1 and 7.

ADMISSION TO ALL, 25 AND 50 CENTS.

Reserved Seats, 75c., \$1 and \$1.50 (Madison av. door). Private Box Seats, \$2 and \$2.50. Box Office open from 9 A.M. to 5 P.M. for sale of seats. Children half price to all reserved seats but 75 cent seats, and they are 50 cents.

## N. Y. HIPPODROME

Sixth Avenue, 43d to 44th Sts. 1

THOMPSON &amp; DUNDY, Managers

## "A YANKEE CIRCUS ON MARS"

AND

## "ANDERSONVILLE"

Two Daily Performances, School Children's Popular Matinees on Mondays at 3 P. M. Prices 25c. to \$1.

## GARDEN Theatre, 27th St. and Madison Ave.

Eve, 8:30. Matinees, Wed. & Sat. 2:15. 30th Week of Unabated Success.

HENRY W. SAVAGE offers

Geo. Ade's New American Comedy, The

## COLLEGE WIDOW

"Oh! I'll speak of it, if I don't lose my voice." Nights and Sat. Mat., Orch., \$2; Entire 1st Balc., \$1 and \$1.50; Entire 2d Balc., 50c.; Pop. Wed. Matinee, 50c. to \$1.

## MADISON SQUARE THEATRE

24th St. and Broadway. Phone, 5910 Gramercy.

WALTER N. LAWRENCE, . . . . . Manager

## LAST WEEK OF

Mats. & Sat. **MRS. TEMPLE'S TELEGRAM** Evgs at 8:30.

April 17—THE FIRM OF CUNNINGHAM.

## BELASCO THEATRE, 42d St., near Broadway.

Eve. at 8 sharp. Matinee Sat. at 2.

DAVID BELASCO presents MRS.

## LESLIE CARTER

In the New Play, **ADREA**,

by David Belasco and John Luther Long.

## MANHATTAN Broadway and 83d St. Even'gs

at 8:15. Mat. Saturday at 2.

HARRISON GREY FISKE, . . . . . Manager

**MRS. FISKE LEAH KLESCHNA** LAST WEEK

SPECIAL MAT.—Wednesday, April 12. Manhattan Co. in The Eyes of the Heart, A Light from St. Agnes, and The Rose.

## PASTOR'S 14th St., near

8d Ave.

OPENS DAILY AT 11:30 A. M.

EMPIRE CITY QUARTETTE, FISKE and McDONOUGH, Estelle Wordette, Mile, Olive, Russell and Locks, Dan J. Harrington, Harry B. Lester, Carriek and Dumont, The Holdsworths, Bohme and Manny, Be Anos, H. B. Rigas, Rock Illustrators, the Vitagraph, and as extra attraction HARDING and AH SID.

## The Dewey LADIES' MAT. DAILY.

Gay Morning Glories

East 14th St. "The Devil's Daughter."

## The Gotham LADIES' MAT. DAILY

HIGH ROLLERS CO.

125th St. & 3d Av. 2—BURLESQUES—2

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Two Amateurs, Lady and Gentleman, for Reliable Travelling Stock Company, booked on certainties in Summer Theatres. Ten weeks of practical experience. Requisites, Talent, Youth, Intelligence, a willingness to work, and \$400.00 in cash. Small salary during engagement and competent stage instruction. Address GREAT CHANCE, care MIRROR.

Yche will appear together in a sketch at Keeney's Theatre, Brooklyn, on April 24.

W. B. Wood, proprietor of the Edna and Wood co., is mourning the loss of \$500, which amount he deposited with the authorities in Chilli as a guarantee that he would remove his theatrical properties, scenery, etc., from the country within six months. As he was unable to make train connections so as to leave exactly on the day that his bond expired the money was forfeited.

Eva Williams and Joe Tucker and the Bard Brothers, who were in the wind-up bill at the Circle last week, were also in the programme when the house was opened by Power Williams as a home for vaudeville two seasons ago.

The Great Lafayette Show, now in its thirty-fifth week has experienced a season of unparalleled prosperity, having appeared in all the principal cities east of the Mississippi to record breaking business. The press comments have been unusually flattering, and the originality, fact and cleverness of the organization have gained an enviable and enviable reputation for the vaudeville. Next season's tour embraces a trip to the Pacific coast, and the co. will number among its attractions two startling novelties from the repertoire of the famous Lion's Bridge.







OPERA AND EXTRAVAGANZA.

A CHINESE HONEYMOON: East Liverpool, O., April 11, Akron 12, Erie, Pa., 13, Auburn, N. Y., 14, Syracuse 15.  
BLACK IN TOYLAND: Brooklyn, N. Y., April 10-15.  
BLACK PATTI TROUBADOURS (Voelckel and Nolan): Charleston, S. C., April 11, Augusta, Ga., 12, Columbia, S. C., 13, Greenville 14, Asheville, N. C., 15, Spartanburg, S. C., 17, Charlotte, N. C., 18, Chester 19, Sumter 20, Darlington 21, Florence 22.  
BOSTON IDEAL OPERA (Burgess and Andrews, mgrs.): Cape Girardeau, Mo., April 12, Murphysboro, Ill., 13-15, Cairo 17-22.  
COHAN, GEORGE M. (Sam H. Harris, mgr.): Providence, R. I., April 10-15, Brooklyn, N. Y., 17-22.  
DANIELS FRANK: Philadelphia, Pa., April 8-15, Washington, D. C., 17-22.  
ENGLISH GRAND OPERA (Henry W. Savage, mgr.): Kansas City, Mo., April 10-15, Topeka, Kan., 17, St. Joseph, Mo., 18, Lincoln, Neb., 19, Omaha 20-22.  
FANTANA (Shubert Bros., mgrs.): New York city Jan. 6-22, indefinite.  
FLORODORA (Fisher and Ryler, mgrs.): New York city March 27-indefinite.  
GLASER, LULU: Vicksburg, Miss., April 11, Greenville 12, Memphis, Tenn., 13, 14, Nashville 15.  
HOPPER, DE WOLF: OPERA (Sam Shubert, mgr.): Easton, Pa., April 11, Lebanon 12, Wilmington, Del., 13, Atlantic City, N. J., 14, 15, Baltimore, Md., 23-indefinite.  
HUMPTY DUMPTY: Boston, Mass., March 20-April 15.  
IRMA OPERA: Grand Island, Neb., April 11, Hastings 12, Edgar 13, Hebron 14, Fairburg 15.  
IT HAPPENED IN NORDLAND: New York city-indefinite.  
ME, HIM AND I: St. Paul, Minn., April 16-22, Minneapolis 23-29.  
MERRY SHOP GIRLS (Edward E. Rice, mgr.): Boston, Mass., Jan. 9-indefinite.  
METROPOLITAN OPERA (Heinrich Conried, mgr.): San Francisco, Cal., April 6-18, Los Angeles 17, 18, 19, 20, 21, 22, 23.  
MOTHER GOOSE: Milwaukee, Wis., April 9-16.  
PARSIFAL (in English; Henry W. Savage, mgr.): Detroit, Mich., April 10-15, Columbus, O., 17, 18, Toledo 19, Buffalo, N. Y., 20-22.  
PEGGY FLEM FARIS (Madison Corey, mgr.): New Britain, Conn., April 11, Williamamite 12, Norwich 13, New London 14, Woonsocket, R. I., 15, New Haven, Conn., 17, Middletown 18, Meriden 19, Bridgeport 20, Waterbury 21, Hartford 22.  
PIFF, PAFF, POFF (F. O. Whitney, mgr.): Louisville, Ky., April 10-12.  
POLARIS LILLIPUTIAN OPERA (Jos. Muller, mgr.): Seattle, Wash., April 9-20.  
PROFESSOR NAPOLEON (E. Wade Davis, mgr.): Beaver Falls, Pa., April 12, 13, York 23, 29.  
RUSSELL, LILLIAN (Sam Shubert, mgr.): Harrisburg, Pa., April 11, Wheeling, W. Va., 12, Akron, O., 13, Youngstown 14, Ft. Wayne, Ind., 15, Chicago 16-20.  
SAN JOY: Chicago, Ill., April 9-15.  
SCHEFF, FRED (C. B. Dillingham, mgr.): Springfield, Mass., April 13.  
SCHUMANN-HEINK, MADAME: Peoria, Ill., April 11, Burlington, Ia., 12, Des Moines 13, Omaha, Neb., 14, 15, Kansas City, Mo., 17-19, Hannibal 20, Davenport, Ia., 21, Dubuque 22, Milwaukee, Wis., 24-29.  
SMILING ISLAND (Geo. W. Lederer, mgr.): Pittsburgh, Pa., April 10-15, Baltimore, Md., 17-22, Tanganyika, East Africa, S. Collins, mgr.: Philadelphia, Pa., April 10-22.  
THE BEAUTY DOCTOR (Thos. W. Prior, mgr.): Johnstown, Pa., April 14, Kane 15, Bradford 17.  
THE BEGGAR PRINCE (F. A. Wade's): Albuquerque, N. M., April 12, Las Vegas 13, Raton 14, 15, Trinidad, La. Mar 20, Dodge City, Kan., 21, 22.  
THE DUCHESS OF DANTZIC: New York city Jan. 16-April 15.  
THE EARL AND THE GIRL: Chicago, Ill.-indefinite.  
THE FORTUNE TELLER: Hazleton, Pa., April 11, Montgomery 12, Sunbury 13, Lebanon 14, Lancaster 15, Harrisburg 17, 18.  
THE ISLE OF SPICE (Eastern; B. C. Whitney, mgr.): Waterville, Me., April 11, Lewiston 12, Dover, N. H., 13, Nashua 14, Manchester 15, Concord 17, Montpelier, Vt., 18, Burlington 19, Rutland 20.  
THE ISLE OF SPICE (B. C. Whitney, mgr.): Williamsport, Pa., April 11, Corning, N. Y., 12, Hornellsville 13, Olean 14, Jamestown 15, Titusville, Pa., 17, Kane 18, Bradford 19, Oil City 20.  
THE ISLE OF SPICE (Aaron Appleton and Co., mgrs.): Fort Dodge, Ia., April 11, Iowa Falls 12, Waterloo 13, Oskaloosa 14, Ottumwa 15, Iowa City 17, Burlington 18, Galesburg 19, Fort Madison 20, Keosauqua 21, Quincy 22.  
THE LIBERTY BELLES (Wm. H. Conley, mgr.): Cambridge, O., April 11, Washington, Pa., 13, Waynesburg 14, Belle Vernon 15, Latrobe 17, Greensburg 18, Leeburg 19, Beaver Falls 20, East Liverpool, O., 21, 22, Youngstown 24.  
THE MAID AND THE MUMMY: Philadelphia, Pa., April 9-22.  
THE PRINCE OF PILSEN (Henry W. Savage, mgr.): New York city April 3-indefinite.  
THE PRINCESS CHIC (J. Frank Burrell, mgr.): Washington, D. C., April 15.  
THE RED FEATHER: Los Angeles, Cal., April 10-15, San Francisco 17-Aug. 1.  
THE ROGERS BROTHERS: Chicago, Ill., March 26-April 15, Cincinnati, O., 16-22.  
THE ROYAL CHOCOLATE (Sam Shubert, mgr.): St. Louis, Mo., April 9-15, Philadelphia, Pa., 17-indefinite.  
THE RUNAWAYS (Sam S. Shubert, mgr.): Scranton, Pa., April 11, Pittston 12, Wilkes-Barre 13, Mahanoy City 14, Pottsville 15, Philadelphia 17-22, New Haven, Conn., 24.  
THE SHO-GUN (Henry W. Savage, mgr.): Buffalo, N. Y., April 10-12, Toronto, Can., 13-15, Rochester, N. Y., 17-19, Schenectady 22.  
THE SHOW GIRL (Eastern; B. C. Whitney, mgr.): Indianapolis, Ind., April 10-12, Muncie 13, Hamilton, O., 14, Middletown 15, Newark 17, Zanesville 18, Wheeling, W. Va., 19, Greensburg, Pa., 20.  
THE SHOW GIRL (Western; B. C. Whitney, mgr.): Barre, Vt., April 11, Montpelier 12, Concord, N. H., 13, Manchester 14, Lowell, Mass., 15, Portsmouth, N. H., 17, Lewiston, Me., 18, Portland 19, Augusta 20.  
THE SILVER SLIPPER (John C. Fisher, mgr.): Cincinnati, O., April 11.  
THE SLEEPING BEAUTY AND THE BEAST: Indianapolis, Ind., April 10-12, Columbus, O., 14, 15.  
THE SMILING ISLAND (Geo. W. Lederer, mgr.): Chicago, Ill., Feb. 6-April 22, Philadelphia, Pa., 24-indefinite.  
THE SULTAN OF SULU (Henry W. Savage, mgr.): Worcester, Mass., April 14.  
THE TENDERFOOT: Bloomington, Ill., April 11, Springfield 12, Decatur 13, Mattoon 14, Terre Haute, Ind., 15.  
THE WIZARD OF OZ: Montreal, Can., April 10-15, Toronto 17-22.  
THE YANKEE CONSUL (Henry W. Savage, mgr.): Superior, Wis., April 13, Duluth, Minn., 14, 15, Minneapolis 16-22.  
TITOLI: San Francisco, Cal.-indefinite.  
WILLS, NAT M. (Broadhurst and Currie, mgrs.): Sidney, C. B., April 11, Halifax, N. S., 13.  
WINNIE WINNIE (Sam S. Shubert, mgr.): Springfield, O., April 11, Mansfield 12, Zanesville 13, Parkersburg, W. Va., 14, Cambridge, O., 15, East Liverpool 17, Sharpsburg, Pa., 18, Elvira, O., 19, Ashland 20, Akron 21, New Castle, Pa., 22.  
WOODLAND (Henry W. Savage, mgr.): New York city April 10-15.

MINSTRELS.

DOCKSTADER'S (Chas. D. Wilson, mgr.): Brooklyn, N. Y., April 10-15, Yonkers 17, Mount Vernon 18, New Rochelle 20, Hartford, Conn., 21.  
DUMONT'S: Philadelphia, Pa.-indefinite.  
FAUST'S (G. D. Cunningham, mgr.): Canton, O., April 11, Wooster 12, Millersburg 13, Mt. Vernon 14, Mansfield 15, Ashland 17, Marion 18.  
FIELD'S, AL G. (Doc Quigley, mgr.): Milwaukee, Wis., April 9-15, Wausau 17, Merrill 18, West Superior 19, 20, Duluth, Minn., 21, 22.  
GORTON'S (C. O. Pearl, mgr.): Glen Cove, N. Y., April 11, Port Jefferson 12, Huntington 13, Greenport 14, Riverhead 15.  
KERSANDS, BILLY (C. J. Smith, mgr.): Louisville, Ky., April 10-12, Paducah 13, Cairo, Ill., 14, Pickersville 15, St. Louis, Mo., 16-22.  
MAHARA'S: Ashland, Wis., April 11, Iron River 12, Two Harbors, Minn., 13, Eveleth 14, Virginia 15, Hibbing 16, Grand Rapids 17, Bemidji 18, Brainerd 19, Aitkin 20, Staples 21, Long Prairie 22.  
PRIMROSE'S, GEORGE H. (Jas. H. Decker, mgr.): Washington, D. C., April 10-15.  
RICHARDS AND PRINGLE'S (Rusco and Holland, mgrs.): Chicago, Ill., April 9-15.  
SUN'S, GUS, AMERICAN (Fred D. Fowler, mgr.): Washington, N. J., April 11, Rounton 12, Cornwall, N. Y., 13, Newburg 14, Saugerties 15, Albany 17-19, Danbury, Conn., 20, Fishkill, N. Y., 21, Walden 22.  
VOGEL'S, JOHN W.: Marysville, O., April 11, Mechanicsburg 12, Urbana 13, Dayton 14, Lebanon 15, Xenia 17, Washington, C. H., 18, Wilmington 19, Hillsboro 20, Huntington, W. Va., 21, 22.

VARIETY.

AMERICANS: Toledo, O., April 9-15, Cleveland 16-22.  
AUSTRALIANS: St. Paul, Minn., April 9-15, Chicago, Ill., 16-22.  
BLUE RIBBON GIRLS: Detroit, Mich., April 9-15, Toledo, O., 16-22.  
BOHEMIANS: Baltimore, Md., April 10-15, Washington, D. C., 17-22.  
BON TOMS: New York city April 10-15, Scranton, Pa., 17-19, Reading 20-22.  
BOWERY BURLESQUERS: Minneapolis, Minn., April 9-15, St. Paul 16-22.  
BRIGADIERS: Indianapolis, Ind., April 10-15, Chicago, Ill., 16-22.

BRYANT'S, HARRY, EXTRAVAGANZA: St. Paul, Minn., April 9-15.  
CHERRY BLOSSOM: Pittsburgh, Pa., April 10-15, Cincinnati, O., 16-22.  
CITY SPORTS: New York city April 10-15, Newark, N. J., 17-22.  
CHACKERBLOKS: New York city April 10-22.  
DAINTY DUCHESS: Louisville, Ky., April 9-15, St. Louis, Mo., 16-22.  
DEVERE, SAM: Philadelphia, Pa., April 10-15, Baltimore, Md., 17-22.  
FOSTER FAX: Newark, N. J., April 10-15, Paterson 17-22.  
GAY MASQUERADERS: Toronto, Can., April 10-15, Montreal 17-22.  
GAY MORNING GLORIES: Boston, Mass., April 10-15.  
HIGH ROLLERS: New York city April 3-15, Brooklyn 17-20.  
HILL, ROSE: Reading, Pa., April 10-12, Scranton 13-15, New York city 17-22.  
IMPERIALS: New York city April 10-15, Jersey City, N. J., 17-22.  
INNOCENT MAIDS: Norristown, Pa., April 11, Burlington, N. J., 12, Phoenixville, Pa., 13, Pottsville 15, Columbia 17-19, Harrisburg 20.  
INDIAN MAIDENS: Brooklyn, N. Y., April 3-15.  
IRWIN, FRED: Boston, Mass., April 10-15, New York city 17-22.  
JOLLY GRASS WIDOWS: St. Louis, Mo., April 9-15, Indianapolis, Ind., 17-22.  
KENTUCKY BELLES: Brooklyn, N. Y., April 3-15, Albany 17-19, Troy 20-22.  
KNICKERBOCKERS: Chicago, Ill., April 9-15, Detroit, Mich., 16-22.  
LAFAYETTE SHOW (T. G. Lafayette, mgr.): New Orleans, La., April 9-22, Baltimore 17, 18, 19, 20, April 10-15, Boston, Mass., 17-22.  
MAJESTICS: Scranton, Pa., April 10-12, Reading 13-15, Philadelphia 17-22.  
MERRY MAIDENS: Philadelphia, Pa., April 10-15, Reading 17-19.  
MOONLIGHT MAIDS: Milwaukee, Wis., April 9-15, Minneapolis, Minn., 16-22.  
MORRIS, HARRY: Cincinnati, O., April 10-15, Louisville, Ky., 16-22.  
NEW YORK STARS: Cincinnati, O., April 9-15.  
PARISIAN WIDOWS: Jersey City, N. J., April 10-15, Philadelphia, Pa., 17-22.  
REEVES, AL: Brooklyn, N. Y., April 10-22.  
REILLY AND WOODS: Rochester, N. Y., April 10-15, Troy 17-22.  
RENTZ-SANTLEY: Paterson, N. J., April 10-15, New York city 17-20.  
RICE AND BARTON: Albany, N. Y., April 10-12, Troy 13-15, Springfield, Mass., 17-19, Worcester 20-22.  
RUNAWAYS: Cleveland, O., April 10-15, Buffalo, N. Y., 17-22.  
THOROUGHBREDS: Washington, D. C., April 10-15, Pittsburgh, Pa., 17-22.  
TROY LILLIES: Springfield, Mass., April 10-12, Worcester 13-15, Boston 17-22.  
TRANSATLANTICS: Albany, N. Y., April 10-12, Troy 13-15, Providence, R. I., 17-22.  
TROCADEROS: Kansas City, Mo., April 9-15, Indianapolis, Ind., 16-22.  
UTOPIANS: Chicago, Ill., April 9-15, Milwaukee, Wis., 16-22.  
VANITY FAIR: Montreal, Can., April 10-15, Albany, N. Y., 17-19, Troy 20-22.  
WEBER'S ALL-STAR STOCK: Philadelphia, Pa., April 10-15.  
WORLD BEATERS: Buffalo, N. Y., April 10-15, Rochester 17-22.

MISCELLANEOUS.

AUGUSTINE (Chas. Hine, mgr.): Lake Placid, N. Y., April 10-15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31.  
BARNUM AND BAILEY'S CIRCUS: New York city March 23-indefinite.  
CRYSTALPLEX (Henry Walsh, mgr.): Pittsfield, Me., April 10-15, Belfast 17-22.  
ELFERY BAND: Watertown, Wis., April 11, Oshkosh 12, Fond du Lac 13, Milwaukee 15-21, Danville, Ill., 22.  
FLINTS, THE (H. L. Flint, mgr.): Quincy, Ill., April 10-15, St. Louis, Mo., 17-22.  
GRAY'S (H. L. Flint, mgr.): Burlington, Vt., April 10-15, St. Albans 17-22.  
GREAT FLOTO SHOWS: Yuma, Ariz., April 11, Imperial, Cal., 12, San Bernardino 13, San Diego 14, Pasadena 15, Los Angeles 17, 18, Santa Barbara 19, San Luis Obispo 20, Oxnard 21, Pomona 22.  
HEWETT: White Horse, Alas., April 9-15, Dawson 24-May 20.  
KILTIES BAND (T. P. J. Power, mgr.): Carlisle, Eng., April 11.  
NORRIS AND ROWE'S SHOW: Napa, Cal., April 11, Petaluma 12, Healdsburg 13, Ukiah 14, Santa Rosa 15.  
PRESCILLE (Hypnotist; F. Willard, mgr.): Sanford, Me., April 10-15, Rochester 17-19.  
RINGLING BROTHERS' CIRCUS: Chicago, Ill., April 2-30.  
ROYAL ARTILLERY BAND: Atlantic City, N. J., March 30-April 2.  
SHEPARD'S, ARCHIE L., MOVING PICTURES (C. C. Patten, mgr.): Washington, D. C.-indefinite.  
STEWART: Matagorda, Tex., April 10-15.  
THE BOSTON TRIO: Livonia, N. Y., April 11, Lima 12.  
(Received too late for classification.)  
BARLOW AND WILSON'S MINSTRELS (Lawrence Barlow, mgr.): Greenfield, O., April 13, Athens 14, Scranton, Pa., 15, Pennsboro 17, Salem 18, Weston 19.  
BLACK CROOK BURLESQUERS: Altoona, Pa., April 13, New Castle 14, Vandergrift 15, Lisbon, O., 17, Siles 18, Akron 19, Hartwood 20.  
BROWN, WILLIAM (Appell and Deshon, mgrs.): Binghamton, N. Y., April 10-18.  
DR. JEKYLL AND MR. HYDE (Oscar Dane, mgr.): Erie, Pa., April 11.  
HENDERSON STOCK (W. J. and R. R. Henderson, mgrs.): Scranton, Pa., April 10-15, Denison 17-22.  
HENRY'S, H. MINSTRELS: Ottawa, Kan., April 11, Lawrence 12, Manhattan 13, Junction City 15, Abilene 17, McPherson 18, Hutchinson 19, Newton 20.  
KENDALL, EZRA: Chillicothe, O., April 11, Canton 12, Youngstown 13, Zanesville 14, Wheeling, W. Va., 15, Oil City, Pa., 17, Meadville 18, Franklin 19, Jamestown, N. Y., 20, Olean 21, Hornellsville 22.  
LYONS, LILLIAN (Frank J. Dean, mgr.): Allegan, Mich., April 13, Plainwell 14, Otsego 15, Belding 16.  
MY TOM BOY GIRL: Baltimore, Md., April 10-15.  
PULL, THEO, AND VAUDEVILLE (William B. Sherman, mgr.): Edmonton, N. W. T., April 10-16, Ft. Saskatchewan 17, 18, St. Alberta 20-22.  
THE POLICY PLAYERS (Clarence W. Logan, mgr.): Richmond, Va., April 12, Suffolk 13, Edenton, N. C., 14, Hertford 15, Plymouth 17, Williston 18, Greenville 19, Newburn 21.  
THE GIRL AND THE MOON (Elmer E. Vance, mgr.): Jersey City, N. J., April 10-15.  
WALLACE, FRANK, STOCK (Frank Wallace, mgr.): Knoxville, Tenn., April 3-indefinite.  
WHYTAL, RUSS: Baltimore, Md., April 3-29.

OPEN TIME.

ILLINOIS-Kewanee-McClure's Opera House, April 20-29, May.  
IOWA-Mason City-Parker Opera House, in April, May and June.  
LOUISIANA-Lafayette-New Theatre, in April.  
NEW ORLEANS-Grand Opera House April 23-28, May.  
MICHIGAN-Muskegon-The Grand, May 1-29.  
NEW YORK-Albany-Harmon-Bleecker Hall, April 20-22, 24-29, May 1-4, 6-31.  
Glen Falls-Empire Theatre, April 24-29, May 13.  
PENNSYLVANIA-Butler-Majestic Theatre, April 20, 21, 24, 25, 27-29, May 1, 6, 18-20, 22-27, 29.  
Monessen-New Theatre, in April and May.  
WEST VIRGINIA-Huntington-Huntington Theatre, April 17-20, 24-29.  
WISCONSIN-Appleton-Theatre, April 20-30.

LETTER LIST.

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WOMEN.

Alter, Lottie, Louise Aucker, Ullie Akerstrom, Marion Alexander, Fannie Abbott, Blanche C. Alwens, Brenat, Frances, Rae Buckley, Nellie Burgoyne, Mrs. Chas. W. Butler, Catherine Brevoort, Frankie Bailey, Elsie Bernard, May Beban, Martha J. Beaudford, Miss H. Bernard, Georgine Brandon.  
Cleveland, Mina, Isabelle Cranston, Lillian Cameron, Frances Cale, Minnie D. Coburn, Mlle. Carol, Josephine Carma, Louise Collins, Miss Marguerite Cotton, Bertha Creighton, Celia Clay, Sylvia Can, Katherine Call, Flo Cathart, Mrs. H. G. Connell, Lillian Carlsmith.  
Dale, Anna, Gladys Dumas, Brandon Douglas, May Deacon, Du Val, May Du Vonne, Blanche Dwyer, Dorine Dymmock, Della Donald, Dot Daly, Mrs. Sam'l B. Doyle, Mary N. Davis, Miss A. S. Davenport, Daisy Dwyer, Queenie B. Davis, May N. Drew, Jane Dells, Bessie Helen Dale.  
Evans, Olivia, Vashit Earle, Rose Earle, Anna Ellich, Corinne Ellison, Agnes Enright, Maria English.

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CHARACTERS.

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Fletcher, Marjorie, Virginia Fairfax, B. Lee Ford, Margaret Fuller, Pauline Frain, Hattie Forsythe, Gordon, Helen, Mae Greyer, Mrs. Walt, Green, Florence Gunderson, Belle F. Gulliver, Mrs. F. Gilmore.

Hewes, Louise C., Blanche Hyde, Mrs. W. A. Hanna, Agnes Hendricks, Lillie Hall, Maude Harrison, Lura Hatheway, Ethel Hubbe, Dora Hastings, Dorine Hays, Frankie Halbach, Lillian B. Hadley, Grace Hoyt, Mary Holmes, Reine Hawkins, Grace Hopkins, Irving, George, Alice E. Ives, Maud Ingram.

Kays, Sybil, Alice Korn, Margaret Kingore, Mrs. A. King, Harriette Kinney, Salome Kingsley, Dolly T. Killing.

Loomis, Estelle, Ruth Lloyd, Mina Lyeenne, Freade Lancaster, Carry Lee, Edna Lynes, Margaret Lahey, Mary Lewis, Laura Lanz, Florence Leslie, Irene Lee, Adair Langdon, Madge Leslie, Marie La Brady, Margaret Little.

Merab, Lida, Florence May, Dollie Marasco, Olive Madison, Lida Macmillan, Marie Myrick, Edith Martin, Frances Meek, Ada May, Zoa Mathews, Sue Belle Mead, Sadie Martinot, Helen May, Mai Murray, Helen Mallette, Libbie Munn, Mrs. E. Milton, Margaret Miller, Bessie Moulton, Laura M. Morton, Jane Marbury, Olga May.

Nelson, Hortense, Gertrude E. Norenburg, Rosine Neville, Adelaide Noble, Helen Nelson.

O'Neill, Nellie.

Prayn, Hybertie, Vivian Prescott, Flora W. Prince, Laura Pierpont, Jeanne Palmer, Florence A. Pinckney, Rolands, Elsie, Ethel Ricketta, Margaret Russell, Marie Rawson, Mabel K. Remick, Ellen Reef, Mabel Rutherford, Miss Rialto, Madge K. Robinson, Virginia Rankin, Helen Russell, Adelaide C. Russell.

Stanwell, Marie, Julia Stewart, Mrs. C. J. Stine, Blanche Stoddard, Engel Summer, Mollie Sanger, Marie Steffens, Louise Sydney, Mrs. Stein, Norma Seymour, Clara Sterling, Louise Shaw, Miriam Shelby, Blanche Sherley, Mamie Scott, Marmian Stone, Leota Shamp.

Thomas, Hilda, Lottie Taltor, Ethel Tucker, Mazie Trumbull, Ella Torrence, Teresa Timmerly, Clara Thropp, Eugenie Thayer.

Verber, Ella, Belle Veola, May Van Hagen, Mabel Van Valkenburg.

Walton, Grace, Anna Schartz Wilson, Louise Willis, Mrs. Maurice Wilkinson, Marion L. West, May Wilkes, Elsie A. Wood, Reil Ware.

York, Alice C., Alma C. Yoolen.

Zipse, Irene.

MEN

Adams, Fred J., Claude Amaden, Fred Anderson, John Adolph, H. Atherton, Walter Ardell, Harry Aches, Hugh Arnatt.

Bertram, Chas., Dan Badder, David E. Barnett, Oscar G. Briggs, S. G. Baker, Pickering Brown, J. M. Byrnes, Holcomb Bacon, C. Hugh Bennett, Frank Bennett, Barney Bernard, Nace Bonville, Lawrence Brooke, Ray Brumton, S. Block, Harvey Brooks, Chas. H. Bates, Fred Burgess, Morris Burr, Harry Brooks, Dan Barrett, Harry S. Brummell, Jean Barimore, Breakaway Barlows.

Craig, Wm., Frank Cambello, Harvey Cassidy, Hal Clements, Frank Craven, Edwin Combs, Geo. Chenet, Frank G. Cotter, Ed Cornett, P. Casey, J. J. Conner, Frank Carroll, E. D. Castleton, Chas. G. Craig, Frank Campeau, Collin Campbell, H. S. Cawthorne, A. B. Cline, Wm. Campbell, Francis W. Courtney, Philip S. Conner, Owen B. Curtis, Wm. B. Cartwright, Jos. Callahan, Robt. D. Cain.

Doyle, Jno., Geo. W. Dame, Henry R. Davies, Jos. Driscoll, D. Don, Frank J. Dunne, W. F. Doughert, Jno. J. Donnelly, Jr., Frank Dawson, Felix Dumas, Owen Davis, Eugene Dial, Harry C. Dunbar, Jno. T. Doyle, C. Edwin Dudley.

Ettinge, Julian, Gerald Emerson, Knute Erickson.

Fiske, Oliver T., M. A. Faris, Horbt. Fortler, Rich'd P. Fitzgerald, Geo. Fawcett, Eddie Flavel, Wm. R. Falls, Harry Foy.

Giloux, Eddie, Jos. Gilloy, J. C. Galloway, E. F. Gilpin, D. Grubbs, W. Scott Griesler, Jas. Garry, Rich'd Gradall, Willis Granger, Ellis F. Glickman.

Hayle, Robt. A., Jno. E. Hynes, Jos. E. Hanley, Chas. E. Holmes, Percy Huntzinger, S. A. Harris, Edward Hendrickson, Walt M. Hodges, Nell Hickey, Frank Holland, Frank Hamilton, T. C. Hamilton, Harry B. Holland, Jeff Hall, Edward H. Roscoe, Edward Harwood, Harry H. Howell, Forrest Huff.

Irving, Robt., J. Irving.

Jopson, Edwin C., Geo. A. Joseph, O. L. Jeancon, R. E. Jones, J. M. Jacobs.

Kingsbury, Chas., Jas. A. Kiernan, Geo. Kennington, Gus Kleinbecke, Matt Kusell, S. F. Klugston, Thos. J. Keogh.

Wm. B. Sullivan, Sam'l Shannon, Jos. Shipman, J. M. Stout, Edward Sullivan, Jack Stավորdale, D. Harry Stawson, Mart R. Stevens, Jno. P. Slocum.

Thayer, Otis B., Edward P. Temple, Sidney Troeder, Selby Tapscott, C. P. Tingay, Alf. Truschell, Jas. Thornton.

Verner, Harry, F. A. Vincent, Alb. Venzle.

Whitfield, Geo., Wm. Winter, Frank C. Wilson, J. H. Williams, Jos. F. Wheelock, Geo. Wharnock, Jos. Weaver, Fred Walker, Ben F. Wolcott, Bert Wallace, Eugene Weiner, Edward Wallace.

Yale, Francis, Frank Young, Edwin F. Young, Jas. A. Young.

REGISTERED MATTER.

Clara Paulet, Miss M. B. Moulton, D. H. Hunt, F. A. Demarest, W. Rhodes, Jas. W. Guldtouch, Frank E. Rowan.

THE ELKS.

Bacone, Wis. Lodge has elected: Charles Finch, Exalted Ruler; Judge William Smelding, Esteemed Leading Knight; Ward Clemons, Esteemed Loyal Knight; Joseph Schroeder, Esteemed Lecturing Knight; Clarence Sander, Secretary; Charles R. Carpenter, Treasurer; Charles Cape, Trustee, and George Covert, Tiler.

The following officers were elected March 28 by New Bedford, Mass., Elks: Exalted Ruler, Patrick J. Barrett; Esteemed Leading Knight, Byron B. Hambley; Esteemed Loyal Knight, Tyler A. Whitney; Esteemed Lecturing Knight, Jeremiah Coholan; Secretary, Edward E. Wright; Treasurer, E. R. Chadwick; Tiler, Samuel Gabriel; Trustee for three years, W. H. A. Tobey, and Representative to Grand Lodge, Clarence Sander. Alternate, E. E. Wright, Past Exalted Ruler.

On March 27, 1905, Cheyenne, Wyo., Lodge, No. 660, B. P. O. Elks, elected the following officers for the ensuing year: Exalted Ruler, A. D. Kelly; Esteemed Leading Knight, Thomas Heaney; Esteemed Loyal Knight, Edward J. Kelly; Esteemed Lecturing Knight, Duane F. Mine; Secretary, T. Blake Kennedy; Treasurer, O. C. Brownlee; Tiler, John Tholecke; Trustee, three years, Edward Hoffman; Trustee, two years (unexpired term), John Brown; Delegate to Grand Lodge, Leopold Kabis; Alternate, A. D. Kelly. Installation took place April 3 and was followed by a banquet.

Albany Lodge, No. 49, had its annual election March 29. The following officers were elected: Exalted Ruler, Hon. John A. Howe, Jr.; Esteemed Leading Knight, Joseph Gilbert; Esteemed Loyal Knight, Dr. James A. Burns; Esteemed Lecturing Knight, Dr. Albert B. Heckler; Secretary, James Whelan; Treasurer, Edward Hyman; Tiler, James A. Shattuck; Trustees, three years, Dr. Preston E. Galloway; two years, P. J. Ryan; one year, Owen J. Malone; Representative to Grand Lodge, Edward P. Hanlon; Alternate, William E. Driane. The fair held recently was a great success, \$5,500 being realized.

Jersey City Lodge of Elks elected the following officers for the ensuing year at the meeting March 27: Exalted Ruler, William H. Cassidy; Esteemed Leading Knight, Frank L. Millman; Esteemed Loyal Knight, William C. Farmer; Esteemed Lecturing Knight, E. R. Wessels; Secretary, Robert McDonald; Treasurer, James F. O'Mealla; Trustee, John Glenn; Tiler, Bartley Coyne; Representative to Grand Lodge, Past Exalted Ruler Richard H. Duff; Alternate, Past Exalted Ruler James T. Hogan. The annual benefit is set for May 2.

Washington Lodge, No. 15, has elected: Exalted Ruler, Jesse S. Jackson; Esteemed Leading Knight, Robert E. Mattingly; Esteemed Loyal Knight, Hugh F. Harvey; Esteemed Lecturing Knight, Ernest W. Emery; Secretary, Richard A. O'Brien; treasurer, M. G. McCormick; Tiler, Benjamin B. White; Trustee (three years), George A. Garner; Representative to Grand Lodge, Charles Utermehle; Alternate Representative to Grand Lodge, Richard A. O'Brien.

Renovo Lodge, No. 334, B. P. O. E., elected new officers, as follows: P. H. Hoffman, Jr., Exalted Ruler; G. M. Stevens, Leading Knight; J. S. Smith, Loyal Knight; E. L. Herbert, Lecturing Knight; James Mills, Secretary; J. I. Underwood, Secretary; W. K. Wright, Trustee; G. H. Koehler, Tiler.

CORRESPONDENCE

(Special Correspondence of The Mirror.)

ARKANSAS.

LITTLE ROCK.-CAPITAL THEATRE (R. S. Hamilton, mgr.): "Way Down East" March 29 pleased good business. Beauty and the Beast 30, 31; fair performance to good business. Shore Acres 1; fair performance and business. Rudolph and Adolph 3; poor performance; fair business. White Dramatic Co. 4-7, St. Plunkard 8. Alberta Gallatin 14, 15, Vivian's Papas 28.

ILLINOIS.

MATTOON.-THEATRE (Charles Hogue, mgr.): Richards and Pringle's Minstrels March 29 pleased good business.

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# THE NEW YORK DRAMATIC MIRROR



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HARRISON GREY FISKE,  
EDITOR.

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## ABOUT THE ACTORS' FUND.

In the New York Herald a few days ago there appeared a striking series of statements relative to the Actors' Fund of America. "It has recently been reported," said the article, "that the Actors' Fund is in a straitened financial condition, and that the heavy drains on its resources have caused alarm for the future of that splendid charity."

Following this is an interview with DANIEL FROHMAN, president of the Fund, who said:

It is true the state of our resources gives us some cause for alarm. If the present condition continues we shall be stranded in four years. We spend about \$40,000 annually in relieving destitution caused by illness, and yet there are many cases to which we cannot afford to extend relief.

Our income is less than half the amount we spend. We have to sustain the Actors' Home on Staten Island, and we had hoped that by subscription and benefits we could make this deserving shelter self-supporting. But our annual subscriptions are rapidly falling off. Actors themselves are a little too indifferent to the situation. A few stars still pay their annual contributions. The managers alone cannot bear the entire brunt of it. If they would contribute annually what each could afford it would help.

A proposition will be brought before the next meeting of the Fund to see if every one connected with the stage will devote one day's salary a year to the cause. This would save us. We shall also advocate the proposition that in all entertainments on ocean steamers, participated in by the members of the theatrical profession, one-half of the receipts shall be devoted to our charity and the other half to the Seamen's Fund—a fair division, since without the aid of our people no entertainments could be given.

The annual benefits are but a small source of income, since it is difficult to form such entertainments outside of New York. But some strong and effective means must be taken if the Fund and the Home are to be preserved to the profession.

No one ever has presumed to question THE MIRROR's loyalty to the Actors' Fund. On the contrary, for many years—ever since the organization of the Fund, in which this journal was largely instrumental—in season and out of season, THE MIRROR has promoted the Fund, and in every possible way sought to inspire inter-

est in it and provide for its support. There has been no measure for the relief of the Fund that was not either original with this journal or strongly advocated by it.

At this time, however, a serious talk about the Actors' Fund of America and its needs and hazards is due. And it could come from no source better entitled to make expression than THE MIRROR.

It is pertinent, in the emergency disclosed by DANIEL FROHMAN to recall and consider certain facts. The Theatrical Trust, at about the time it seized the theatres of this country and set up a dictatorship as to everything else related to the American stage, set about also to get the affairs of the Actors' Fund into its hands and to administer them. The Theatrical Trust, it may be said, did not openly and avowedly as a body do this, but it was done in the interests of those who made the Trust and who now so generally control all matters pertaining to the theatre.

At the time the Actors' Fund affairs were taken in charge by men affiliated with the Trust the Fund was in a healthful condition, with a large revenue, both from its investments and from the profession by way of benefits, donations, etc. It is true that the obligations of the Fund were steadily growing, as they always had grown, but the former officers of the Fund, men zealous and jealously devoted to its interests, in one way or another provided for its running expenses. The persistent efforts made by these former officers of the Fund for years and their untiring and unselfish efforts to keep the Fund afloat without trenching on its capital should be well remembered, for they contrast sharply with the perfunctory services of their successors.

It is true that an Actors' Home had long been desired and interest in it promoted, but those then in charge of the Fund believed it better to await developments, and to insure the support of a Home by a certain income, rather than to build a Home and by this means cripple all the work of the Fund, if not hazard its very existence. In fact, when the Home was established, the very proper idea of the profession was that it should be maintained with no hazard to the other work of the Fund or its capital.

The new administrators of the Fund, however, set about building a Home at once, without providing for its maintenance in a manner and along lines that would not threaten the life of the Fund as the great charitable organization of the theatrical profession. AL HAYMAN—thus far to his credit be it said—contributed \$10,000 toward a Home, and his example was followed with generosity by others—managers, actors, and persons interested in the object. His subsequent election as president of the Fund was perhaps a deserved compliment to his generosity. The Home was opened, and there is no doubt that it stands to-day an admirable institution, filled as it is by aged and superannuated actors, who there are relieved of the cares incident to their condition, and who are assembled together instead of being supported in various institutions, as they—or their predecessors among Fund charges—were supported before the Home was secured. But what will it avail if it now is found that sooner or later this Home must be abandoned; if, in fact, the whole Fund system is not destroyed, simply because in the excitement of what at the time was assumed to be well-doing no adequate provision was made for permanency?

The Fund and its charities are in the hands of persons associated with the Theatrical Trust, as has been said. That is to say, a majority of persons so associated control it and all that pertains to it. Naturally, in the circumstances that prevail in the American theatre, the rank and file of the profession seem to have lost a great measure of the practical interest they formerly felt in the Fund, although that interest, as THE MIRROR time and again has pointed out, never was so widespread and general as to reflect credit upon the profession. It has, however, decreased alarmingly, and hence the prospect, unless something is done, that the Fund may "be stranded in four years."

It would seem proper at this time for the men who have assumed the administration of the Fund, as they have assumed the administration of the American theatre, and who are directly responsible, both as to practice and sentiment, for matters as they are to-day, to themselves come forward and place the Fund on its feet. A small percentage of the money they have made and are making out of the theatres they control—and directly out of the profession they otherwise have in a measure demoralized and cheapened—would place out of jeopardy the Actors' Fund of America, the only charity of the guild whose salaries have steadily decreased under

Trust administration, and relieve the actors who really make the Trust's wealth from importunities to assist in correcting errors for which they are in no way responsible.

## THEATRES AND THE AUTHORITIES.

Oscar Hammerstein, as the owner of the Lew Fields Theatre, in West Forty-second Street, appeared as his own counsel in the Tombs Police Court on April 3 to complain against Isaac A. Hopper, Superintendent of Buildings, but failed to move Magistrate Cornell to issue a warrant for Mr. Hopper on a charge of criminal libel. Mr. Hopper had been summoned to the court at the request of Mr. Hammerstein, who was very indignant and told the magistrate that one day recently Mr. Hopper caused to be inserted in all the New York newspapers an atrocious libel on him, by saying that he was inveigling the public into a death trap and violating the building laws in the Lew Fields Theatre. He defied Superintendent Hopper to prove the truth of the accusations made, and wanted to know why he had not been arrested if he had violated the building laws. After advising Mr. Hammerstein to consult the District Attorney, Magistrate Cornell dismissed the case.

Acting upon the advice of Magistrate Cornell, Mr. Hammerstein, after visiting his lawyers, Howe and Hummel, went in person to the office of District Attorney Jerome on April 4 to present a complaint in a criminal libel charge which he had drawn up against Building Superintendent Hopper. He said Mr. Jerome had been misled and had acted on misrepresentation. He asked Mr. Jerome to send one of his assistants to examine the Lew Fields Theatre and see that it was safe. The District Attorney offered to go and inspect the theatre himself, but Mr. Hammerstein demurred. Mr. Jerome at length told Mr. Hammerstein that he would have nothing to do with prosecuting Superintendent Hopper for criminal libel. Mr. Hammerstein said he would appeal to Arnold Kohn, foreman of the Grand Jury, and ask for a hearing.

On April 4 Mr. Hammerstein sent a letter to Mr. Harris, secretary of the Theatrical Managers' Association, resigning from the association and blaming his colleagues for "encouraging the attack upon me and my theatres."

Messrs. McKim, Hewlett, and Hertz, a committee of the Society of Columbia University Architects, conferred with District Attorney Jerome on April 3 for three hours on plans to perfect theatres.

There was no performance of Captain Barrington at the Murray Hill Theatre on Monday night, April 3. At three o'clock on Monday afternoon Charles Blackledge, a scenery inspector sent from the Building Department, visited the theatre and after an inspection notified William Proctor and Manager Stewart that the play could not be given until some of the scenery in use was made fireproof like the rest. This had been done by seven o'clock in the evening, when a few policemen arrived from the East Thirty-fifth Street station, sent by Police Commissioner McAdoo to see that no performance was given. But the waiting crowd had to be dispersed after a little speech to them by William Bramwell, the star, for the theatre could not be opened without an order from Building Superintendent Hopper, who could not be found. John T. Keogh, manager of the theatre, said no complaint had ever been filed against it. The theatre was opened and the performance went on as usual on Tuesday night, as the scenery had been fireproofed and passed the test, and Superintendent Hopper sent a communication to Police Commissioner McAdoo to that effect.

Building Superintendent Hopper also notified Commissioner McAdoo on April 4 to close the West End Theatre, on 125th Street, because Inspector Blackledge had reported that some scenery used in The Awakening of Mr. Pip had outworn its fireproof coating and failed to stand the inspector's tests. It was immediately re-laminated and was in proper shape a couple of hours after the inspector had gone. The order for closing was rescinded and there was no interruption of the West End performance.

On April 5 Oscar Hammerstein visited the Criminal Courts Building and sent a bulky envelope containing a letter with an account of all his troubles with Mr. Jerome and Mr. Hopper to Arnold Kohn, foreman of the Grand Jury. He stated that he had been forced to seek redress from the Grand Jury because other channels usually open for complainants had been closed against him. Mr. Hammerstein waited in the lobby for an answer, and was notified that the Grand Jury would look over his complaint and send for him when they wanted to hear his testimony.

## ACTORS' FUND BENEFIT.

The annual benefit performance for the Actors' Home Fund was given the afternoon of April 7 at the Broadway Theatre. The house was quite well filled, and \$3,400 was realized. This will about meet the expenses for one month.

After the ovation, under the direction of Gustave Saenger, the afternoon was opened by Dorothy Digges, of The Duchess of Dantzic company, who gave Le Petit Corporal, assisted by the chorus. R. F. Outcault, author of Buster Brown, then amused the audience with sketches.

A one-act play, In the Eyes of the World, followed, being given by William Courtenay, Vincent Serrano, Ernest Lawford, Louis Payne and Margaret Hittington, of the Mrs. Leffingwell Boone company. The next number was "The Matinee Maids" song from It Happened in Nordland, by Grace Fields and the show girls. Then came Beatrice Herford in The Errand Girl and the Actress and An Episode in a Drug Store.

The longest act of the afternoon followed. It was from the second act of The Duchess of Dantzic and the entire company participated. Fay Davis and William H. Crane did cleverly in The Philosopher in the Apple Orchard, by Anthony Hope. Jeff de Angells sang his Tammany song from Fantasia. The well-known one-act play, A Kiss in the Dark, played in the quaint costumes of 1840, was given by Hilda Spong, William Courtleigh, Harry Conner, Allison Skipworth and Grace Heyer. The entertainment concluded with "The Garland Dance" from Florodora.

## QUESTIONS ANSWERED.

[No replies by mail. No attention paid to anonymous, impertinent or irrelevant queries. No private addresses furnished. Questions regarding the whereabouts of players will not be answered. Letters to members of the profession addressed in care of THE MIRROR will be forwarded if possible.]

D. F. C. Poughkeepsie, N. Y.: Blanche Ring never played in The Wizard of Oz.

"OLD SUBSCRIBER": Mrs. Wilfred Clarke's stage name is Theo Carew.

E. P. Gloucester, Mass.: Write Mortimer Snow. It is free.

ADOLPH NOSS, Minneapolis: The April Success contained an article on the Theatrical Syndicate, by Mrs. Fluke.

JOHN CLAY ROWE, Newark Ohio: The list of plays copyrighted published by THE MIRROR comes authoritatively from Washington, and cannot be added to from other sources, as it is desirable to keep the list chronologically correct.

D. B. D.: Cissy Loftus made her first appearance on the dramatic stage as Haldie in the burlesque of Don Juan, produced at the Gaiety Theatre, London, on Oct. 28, 1893. She had previously acquired a sudden celebrity in the variety theatres as a mimic.

G. O. R., Shamokin, Pa.: 1. The Four Cohans never played with Ezra Kendall in The Vinegar Buryer, as they were starring at the head of their own company when Mr. Kendall produced the play. 2. Anna Held was a special feature for a time with Evans and Hovey in A Parlor Match, under the management of F. Ziegfeld, Jr. It was

with this company that she made her first American appearance, and it was during this engagement that the famous "milk bath" advertisement was so successfully carried through. Miss Held did not play the part mentioned; she was simply one of the specialty acts introduced to the cabinet scene.

F. R. M.: 1. John E. Kellard made his first appearance as a star as Edgar Braine in Juggernaut at the Schiller Theatre, Chicago, Ill., on April 8, 1894. 2. Madame Sans-Gene, by Victorien Sardou and Emile Moreau, was acted for the first time in America at Albaugh's Grand Opera House, Washington, D. C., Nov. 5, 1894.

W. S. T.: 1. Maude Adams was born in Salt Lake City, Utah, in November, 1872. Her father's name was Kiskadden. 2. Kathryn Kilday was born in Newark, N. J., in 1869. She made her first professional appearance on March 25, 1885, as Lucy Fairweather in The Streets of New York at the Columbia Theatre, Chicago.

Y. N. O.: 1. Ada Dyas made her American debut at the New Fifth Avenue Theatre, New York, on Jan. 3, 1874, as Anne Sylvester in Man and Wife. 2. Mrs. J. Brown Potter made her first appearance on the professional stage on Oct. 31, 1887, at Stetson's New Fifth Avenue Theatre in the title-role of Faustine de Bressler.

R. F. M.: 1. It costs \$50 to \$100 for the cheapest printing of plays, according to length. Of course, any amount can be spent. 2. A play should be typewritten, only on one side of the paper, and the sheets caught together with brass catches or some form to keep them intact yet easily readable. 3 and 4. Yes. Any experienced New York typewriter will put a manuscript into typewriting ready for the managers to read. The advertising columns of THE MIRROR always have the names of several who are experienced and trustworthy. 5. All managers worth while pay all expenses of production if the play is worth producing. 6. Any stage lights can be turned on or off as needed.

## PLAYS COPYRIGHTED.

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THE AMBASSADOR EXTRAORDINARY; a musical farce in three acts. Book by Harry W. Yeager, Helen Beresford and Theodore Weding; lyrics by Helen Beresford; music by Theodore Weding. Copyrighted by Harry W. Yeager, Helen B. Ford and Theodore F. Weding.

AT THE THRESHOLD; a play in two scenes. By Jackson D. Haag.

THE BURGLAR WAS A SPORT. By John N. Edwards.

THE CRUCIBLE. By George P. Biagiotti.

THE DEFORMED COURT SINGER. By Taylor Hutton.

LA DERNIERE TORTURE; drame en un acte. By André de Lorde et Eugène Morel.

HEARTSMATE. By Helen Olcott Towne.

HIS LORDSHIP. By Alfred William Greeley.

HIS LORDSHIP ABSENT-MINDED. By Thomas B. Donaldson.

INGRATITUDE; drama in four acts. By Edward Elsner.

THE INTRUDER; OR, THE OTHER ERSKINE. Comedy in prologue and three acts. By Harold Heaton.

THE ISLE OF BONG-BONG; musical comedy in two acts. By Will M. Hough and Frank R. Adams.

JACK AND JILL; a play in one act. By Walba Meegan. Copyrighted by Mrs. Stella Boylan.

THE LADY AND THE PARSON; a duologue. By Joseph P. Swickard.

THE MARSHAL; drama in one act. By T. H. Davies.

A MURDERER'S CONFESSION. By M. G. Mitchell and M. M. Jacobs.

A NIGHT AT MARTIN'S. By Emmanuel Camoen de Bonilla.

THE NIBBLISTS. By American Mutoscope and Biograph Company.

A SAVAGE ENCOUNTER; a sketch. By Lawrence Sterner and C. Preston Wynne.

TRAHISON; a play in five acts. By Paul Millet and Laruche.

WHAT IS FORGOTTEN; comedy-drama in four acts. By Julian Hinkleley.

## CURRENT AMUSEMENTS.

Week ending April 15.

ACADEMY OF MUSIC—Blanche Bates in The Darling of the Gods—6th week—41 to 48 times.

AERIAL GARDENS—Closed.

AMERICAN—Thomas E. Shea in repertoire.

BELASCO—Mrs. Leslie Carter in Adreia—14th week—92 to 98 times.

BERKELEY LYCEUM—Closed.

BIJOU—David Warfield in The Music Master—112 times, plus 14th week—98 to 105 times.

BROADWAY—Florodora—3d week—17 to 24 times.

CARNegie HALL—Musical Entertainments.

CASINO—Closed by fire.

CIRCLE—Closed.

COLONIAL MUSIC HALL—Vaudeville.

CRITERION—Annie Russell in Jack the Carrier.

DALY'S—The Duchess of Dantzic—13th week—87 to 93 times.

DEWEY—Imperial Burlesquers.

EDEN MUSEE—Figures in Wax and Vaudeville.

EMPIRE—William Gillette in Sherlock Holmes—6th week—36 to 42 times.

FOURTEENTH STREET—James J. Corbett in Pals.

GARDEN—The College Widow—30th week—237 to 244 times.

GARRICK—Arnold Daly in You Never Can Tell—14th week—106 to 113 times.

GOTHAM—High Rollers Burlesquers.

GRAND OPERA HOUSE—Woodland.

HARLEQUIN OPERA HOUSE—Eleanor Robson in Merely Anna.

HERALD SQUARE—Blanche Walsh in The Woman in the Case—11th week—82 to 89 times.

HIPPODROME—Commencing April 12, A Yankee Circus on Mars, and Andersonville.

HUDSON—The Heir of the Hoar—1st week—1 to 8 times.

HURTING AND SEAMON'S—Vaudeville.

IRVING PLACE—Irving Place Stock company in Don Carlos, 2 times; Wallenstein's Tod, 1 time; The Noted Woman, 2 times; Marie Stuart, 1 time.

KEITH'S UNION SQUARE—Continuous Vaudeville.

KNICKERBOCKER—Ellis Jeffreys in London Assurance—2d week—9 to 16 times.

LEW FIELDS—Lew Fields' Stock company in It Happened in Nordland—19th week—134 to 140 times.

LIBERTY—The Education of Mr. Pip—8th week—61 to 67 times.

LONDON—City Sports Burlesquers.

LYCEUM—Mrs. Leffingwell's Boots—21 times, plus 11th week—83 to 90 times.

LYRIC—Jefferson De Angells in Fantasia—13th week—99 to 106 times.

MADISON SQUARE—Mrs. Temple's Telegram—11th week—70 to 80 times.

MADISON SQUARE GARDEN—Barnum and Bailey Circus—4th week.

MADISON SQUARE ROOF-GARDEN—Closed.

MAJESTIC—Kellar—1st week.

MANHATTAN—Mrs. Fiske in Leah Kleschna 18th week—125 to 131 times. Special matinee April 12, The Eyes of the Heart and The Rose—4th time each; A Light from St. Agnes—3d time.

MENDELSSOHN HALL—Musical Entertainments.

METROPOLITAN—In Old Kentucky.

METROPOLITAN OPERA HOUSE—Closed.

MINER'S BOWERY—Bon Ton Burlesquers.

MINER'S EIGHTH AVENUE—Crackerjack Burlesquers.

MURRAY HILL—James J. Jeffries in Davy Crockett.

NEW AMSTERDAM—Richard Mansfield in The Misanthrope—7 times.

NEW GRAND—Hebrew Drama.

NEW ORPHEUM—Hebrew Drama.

NEW STAR—Wedded, but No Wife.

NEW YORK—The Prince of Pilsen—2d week—9 to 16 times.

NEW YORK ROOF—Closed.

OLYMPIC—M. M. Thiese's Burlesquers.

PARADISE ROOF-GARDENS—Closed.

PASTOR'S—Vaudeville.

PEOPLE'S—Hebrew Drama.

PRINCESS—A Case of Frenzied Finance—8 times, plus 1st week—1 to 8 times.

PROCTOR'S FIFTH AVENUE—Romeo and Juliet.

PROCTOR'S FIFTY-EIGHTH STREET—Anna Katerina.

PROCTOR'S TWENTY-THIRD STREET—Vaudeville.

PROCTOR'S 125TH STREET—The Charity Ball.

SAVOY—Closed.

THALIA—Hebrew Drama.

THIRD AVENUE—Hearts Adrift.

VICTORIA—Vaudeville.

WALLACK'S—Alice Fischer in The School for Husbands—2d week—9 to 16 times.

WEBER'S MUSIC HALL—Closed March 25.

WEST END—Williams and Walker in La Bohème.

WINDSOR—Confessions of a Wife.

WINDSORVILLE—Stock company in For Her Sake.



## THE USHER



The developments in the cross suits at law in which Klaw and Erlanger, David Belasco, and Joseph Brooks are the parties, involving an alleged partnership and an application for an accounting, in the matter of David Warfield and the play *The Auctioneer*, have thus far been remarkably interesting, as a perusal of the details of the case as they are carried by *THE MIRROR* will show.

Samuel Untermyer, counsel for Mr. Belasco, declares that Klaw and Erlanger are "theatrical tyrants," whose Syndicate "has established a reign of terror and slavery among theatrical managers," which statement, of course, is of general application. The facts disclosed in the testimony taken in the case, backed as that testimony appears to be in essentials by a showing of books and figures, however, are simply amazing.

The operations of the booking agents of the Trust, according to the testimony, seem to have been in this case arbitrary and grasping beyond belief. Nothing disclosed about the "system" heretofore, or even alleged against it, gives such an idea as this of Trust "business" methods.

If the truth has been told in this case the deeds of Claude Duval and his pals on Hounslow Heath, in the days of old when every man was a law unto himself until caught, appear like elegant lessons in personal courtesy; and in comparison with the Theatrical Trust, Standard Oil seems like an organization for the promotion of the greatest good to the greatest number, and the so-called Gas Trust looks very like an eleemosynary institution, while the Beef Trust resembles something akin to a universal provider of free lunch to the deserving.

A labored essay in defense of the Trust and its "business" methods was recently published from the hand of the "literary gent" of the organization, a member of the booking firm whose dominant figure, by common report, has abrogated to himself various names presumed to denote dictatorship, if nothing worse, in theatrical affairs. For a time this dictator was said to regard himself as "the Nero of the theatre," the idea being that Nero was a great personage; but somebody must have whispered privately something about the episode of the fiddle and the fire, for this designation seems to have been dropped as one not altogether happy. According to the testimony in the Belasco-Brooks-Klaw-and-Erlanger matter, this dominant person now calls himself "the theatrical king—the mogul." There are various sorts of kings nowadays, by colloquial courtesy, whose domains are the race track, the prize ring, and other fields of more or less picturesque endeavor. But that "mogul" is the wrong word in the right place in this case is quite evident from the fact that moguls have been poets and priests, and personages of unusual and admirable distinction. No one ever read of a mogul who talked with raucous voice in parables of the Tenderloin that in dignified company must be literally sprinkled with dashes, and that employed gestures allied closely to pugilism. But that this particular Trust member is a power one may see by a glance over Mr. Belasco's testimony.

The "literary gent" of the Trust, in his defense of that organization, declared that "the accusation that the Syndicate gets a percentage of five per cent. of the gross receipts is a lie."

No wonder, in the circumstances of the disclosure of a fifty per cent. rake-off in the Warfield-Belasco matter, that the statement of a petty exaction of five per cent. has given offense!

What the Trust members—or some of them—call "the country press," with a fine affectation of contempt, meaning the leading newspapers in some of the large cities of the country, have been paying their compliments to the literary effort referred to in defense of the "business" achievements of the Trust. As to the statement that "the theatre is governed by the rules and observances of all other commercial enterprises," for instance, the *Pittsburgh Gazette*, one of the "country papers" sneered at by the Trust mouthpiece, says:

This is just the sort of doctrine one would expect from men who have time and time again demonstrated that however excellent may be their business methods they are absolutely dead to the higher claims of stage art, and neither know personally nor believe in its existence. This is the common refuge of men who feel their limitations. It is so with the atheist, who, because he does not comprehend the idea of God, disposes of the whole subject by declaring that there isn't any God. But why multiply words? The theatre is no longer regarded seriously because these men who speak for it declare that they are simply panderers, not creators or leaders, and this because they cannot be the latter,

and by their limitations are forced to be the former. There is yet to explain, however, the crowning crime of the present theatrical situation. If all that Mr. Klaw says about the glories of the liberal business policy of the Syndicate be true, why is it that this great scheme deliberately attempts to throttle what it cannot control to its own advantage? If Klaw and Erlanger will book Mrs. Carter, David Warfield, and Mrs. Fiske in the Nixon Theatre, and announce that they do so because they want the Pittsburgh public to get, not only the best of the "clean, wholesome, decent entertainment" (Mr. Klaw's own idea as to the full duty of the theatre), but all of it, that one act will do more to clear the public mind on the subject of the Syndicate and exalt Mr. Klaw's position into one of reason than all the statements he can possibly indite. So long as the Rogers Brothers represent Messrs. Klaw and Erlanger's idea of clean, wholesome, decent entertainment to the exclusion of The Music Master, Leah Kleschna, and Adrea, the public will have its private opinion, despite the very admirable showing that Mr. Klaw makes for the business side of the Syndicate.

And with the seriousness of true sentiment, alarmed at the demoralization of the theatre of this country under Trust control, the *Philadelphia Ledger*, one of the great conservative journals of America, says:

Thus far the discussion has been merely a statement of a business proposition. The question of art has not entered into it. If the theatricals of a nation comprised business only the Syndicate might achieve the same degree of success as a railroad or a combination of steel, beef or oil interests. A single vital difference prevents such a result and threatens the destruction of the system.

The industrial and railroad combinations manufacture or transport commodities that are tangible—armor plate, girders, meat, kerosene and the like. The Theatrical Syndicate deals in intangible things—the genius of men, the talents of actors, the human passions and emotions, and the predilections of the public which enter into true drama. Such commodities—let us call them such—cannot be imitated or manufactured.

They depend upon art, not artifice. As the art decreases the falsehood becomes more palpable, is recognized by the public as such, and fails. When Curtis Jadwin was ruined in *The Pit* by an unexpected supply of wheat he exclaimed, "You cannot fight with God!" So the theatregoer might well say to the commercial manager, "You may traffic in theatres, scenery and actors; you cannot traffic in our souls—our emotions and sympathies, the realization of true beauty, which is art, our indifference and mistrust for insincerity and falsehood, whether it be offered by playwright, actor or manager."

These are but examples of the revolt of intelligence against a demoralizing and grinding monopoly, dictated by greed and impelled by native vulgarity.

## AMONG THE DRAMATISTS.

Charles Klein, author of *The Music Master*, accompanied by Mrs. Klein, will sail for Italy April 29. While abroad he will put the finishing touches to a new play which he has just written for Daniel Frohman, which is to be produced at the Lyceum Theatre next season.

Jesse Lynch Williams, the author of "The Stolen Story," the "Princeton Stories" and others, is the latest recruit to the ranks of American playwrights. Mr. Williams' first offering to the stage will be produced early next season by Henry W. Savage and be called *The Stolen Story*, but will not be a dramatization of his magazine story of the same name. The big scene of the play will represent the interior of a New York newspaper office at the hour of going to press. Many of the characters will represent newspaper men.

Alfred Capus had produced April 5 at the Théâtre de la Renaissance a three-act play entitled *Monsieur Pégols*, the hero being a strong-minded croupier. It was played by M. Guitry.

Willis Steel's new play, *The Firm of Cunningham*, will shortly be produced at the Madison Square Theatre.

The Spectrophone, a dramatization of the humorous stories which have been appearing in the *Herald* from the pen of John Kendrick Bangs, will be seen on the stage early next season in a musical production now being planned by Henry W. Savage. The music will be written by Emanuel Klein and the libretto furnished by Mr. Bangs, the first original libretto by him. The production will be well mounted and promises to be something unique. The plot of *The Spectrophone* is founded on the invention of a scientist, which enables him to see as far into the future as he desires, and which annihilates space and time. The comedy of the piece is developed in the contrast between the men and women of the present day and what their natural development will be if tendencies of the twentieth century continue. It will be a satire on society, art, politics and social life of to-day.

Langdon McCormick's latest melodrama has been christened *How Hearts Are Broken*. The scenes are laid on the coast of Maine. The story concerns a lawyer of national reputation and a poor fisher maiden, and is said to be well written. It has been leased to a prominent manager, who will make an adequate production early next season.

Thomas Dixon, Jr., has signed contracts with George H. Brennan for the production of his play, which is founded on his two most successful novels, "The Leopard's Spots" and "The Clansman." The piece will bear the title of the last mentioned book.

All for a Woman, a comedy in four acts by Maurice Freeman and Ruy J. Beckhard, will be produced April 17 at the Columbia Theatre in Brooklyn, N. Y., by the American Stock company.

Pauline Hall has written the libretto for a musical review, *Frenzied Fancies*, that will be produced by George W. Lederer about July 1. The principal character will be drawn on lines similar to Gilbert and Sullivan's Bunthorne in *Iolanthe*. The famous ball dinner, the Hyde fancy dress ball, with the Madame Réjane episode, and the orchid and violet fads of the Equitable Life Insurance head, are the features of the book. Maurice Levi will write the music for it.

Victor Mapes, who has a Summer home in New Rochelle, is mourning the loss of a \$1,000 gamble because the animal hit Davenport Lawton, son of Newbury D. Lawton. Suit for \$1,000 is now threatened.

Sidney R. Ellis, manager of Al H. Wilson, has signed a contract with Lee Arthur for a new play for Mr. Wilson, to be finished by May 1.

## ENGAGEMENTS.

Henry Walthall, by the Wyoming Amusement Company, for the juvenile heavy in Daniel L. Hart's *At Old Point Comfort*.

Katherine Grey, for the cast of *The Firm of Cunningham*, to be put on at the Madison Square Theatre April 17. Elida Spont will have the leading part in the same play.

Florence A. Pickney, for a five months' engagement with the Bunting Stock company, and will join them in Fall River April 15.

Ida Conquest, to play the leading feminine roles in the William Farnum Stock company at the Park Theatre, Buffalo, succeeding Percy Hawell. She will join the company on May 1. Miss Hawell will close with the Farnum company the week of April 24 in *Romeo and Juliet*.

## STANHOPE-WHEATCROFT SCHOOL MATINEE.

The fourth and last students' matinee for the season of the Stanhope-Wheatcroft Dramatic School, given at the Savoy Theatre on April 6, marked one of the most artistic performances and the most interesting programme yet offered by the students of the school. In addition to the dramatic students proper the pupils of the operatic department, established with a view of bridging the gap between the vocal instructor and the stage, essayed their first public appearance and made their many friends wish that they might have been heard and seen sooner, for their performance vocally and dramatically may be described as a remarkably good one. The afternoon began with the presentation of a one-act play, *The Kleptomaniac*, by Margaret Cameron. Though built on a slender theme it was well constructed and the interest was sustained until the fall of the curtain. No man intruded in the cast, which was as follows:

Peggie Burton	Blanche Bloom
Valerie Arnsby	Nelle McMillan
Mabel Doven	Anne Stanbury
Freda Dixon	Mary S. Welles
Evelyn Evans	Jane Murray
Bertha Ashtley	Anna Elliott
Sophie	Mabel La Vie

It is the story of a young society woman arriving home from an afternoon recital to find that she has lost her purse, containing two hundred dollars in money, and "all my rings." She remembers a woman who sat beside her and who picked up her coat when she dropped it. She concludes that the woman took her purse. She is surrounded by her woman friends at home, and the police are notified, also the clerk of the hotel where the recital was. Another woman caller drops in and the hostess finds that her description of the woman who sat beside her tallies with that of Mrs. Otis Howard, a wealthy client of her husband, and whom she expects to dine with her that night. This complicates matters, and the telephone works overtime again to try and head off the clerk at the Van Wyck Hotel, where Mrs. Howard is stopping, and also the detective who has been sent from the police department with a description of the woman. Finally, when matters are at their worst, the cloak is found in the hall where the owner had dropped it on coming in, with the missing purse safely in the pocket, and Mrs. Howard is absolved from being a kleptomaniac. The piece was played very cleverly throughout by all concerned, but especial mention must be made of Blanche Bloom as the heroine, Mrs. Peggy Burton. She depicted the varying feelings of the owner of all "those rings" in a most natural and feminine way.

The second one-act play was *Lethe*, by A. E. Lancaster, a story of a deeper and more moving sort. Edgar Atheling, an artist, cleverly done by H. Bonner Keel, is painting the portrait of Lethe, the daughter of Adelaide Yauvray, the woman he loves and whom he means to marry as soon as an old uncle who is in the way dies. Lethe, young as she is, has grown to love the portrait painter, and when she finds some poetry written by him to the girl in the picture and declaring his love she thinks they are meant for her. In the meantime the uncle has died and Adelaide Yauvray, the widow and stepmother of Lethe, has promised to marry the artist in a few days. Lethe faints when told of it by her mother, and in her unconsciousness the mother discovers the poetry clutched in the girl's hand. Then she knows that Lethe loves the man she is to marry. She puts the paper back in the child's hands, and Lethe keeps her secret to see her mother happy. Alice Ramsdell played Lethe with charming sweetness and pathos, and Norma Grayson was attractive as Adelaide Yauvray. Jane Murray made the most of the small part of Lethe, the maid.

Then came one of the real treats of the afternoon in the form of the first and second acts of the ever tuneful opera of *Martha* by the pupils of the operatic department of the school. In the first act the stage picture was most attractive and the costumes very pretty and artistic. Frances K. Fuller as Martha was suffering at first from nervousness, but as this wore away she showed the audience that she is the possessor of a pleasing light soprano voice, which she used with much taste in the pretty music allotted to her. Estelle Bloomfield made a graceful Nancy, and has a very good contralto voice, which showed artistic training. Sam B. Taylor sang the part of Lethe, and Horace J. Goodwin the part of Plunkett well. The four voices blended beautifully in the famous "Good Night," which closes the act. An enthusiastic curtain call rewarded the singers.

This was followed by the second act of *The Ticket of Leave Man*, Tom Taylor's well-known play. It had this cast:

Rob Brerly	H. Bonner Keel
Green Jones	Albert Nettleton
Mr. Gibson	Uldrick Blaw
Sam Willoughby	Edie Pearson
May Edwards	Mabel La Vie
Emily St. Evremont	Mary S. Welles
Mrs. Willoughby	

The entire cast acted well, but among those who deserve more than passing notice were H. Bonner Keel as Bob Brerly, who was manly and natural and who displayed much self-possession when the table upon which he leaned broke and came near making him lose his equilibrium and his dignity; Mary S. Welles, who was delightful as Mrs. Willoughby; Edie Pearson, who made a roguish Sam; Lula Davidson as May Edwards, and Mabel La Vie, who did a dashing dance as Emily St. Evremont.

In the prison scene from *Faust*, which closed the programme, Helen Kloberg was an attractive Marguerite, and sang the trying prayer music with pure tone and good effect. John W. Nichols sang *Faust* well, and Kingston Chapman as Mephistopheles completed an artistically efficient trio. The scene, taken as a whole, was remarkably well sung and acted.

## NOTES FROM MT. CLEMENS.

Charles W. Young writes from the Medea Hotel and Mineral Baths, Mt. Clemens, Mich., that a jolly gathering was held on April 6 at the Cameron Cottage, marking the first gala day of the season for many old-time professionals who are visiting the resort. Never before at this season have there been so many theatrical folk at Mt. Clemens, and the prospects are that this Summer will see more actors there than in any season gone before. The hotels are newly painted, the lawns green and beautiful and the weather at present is perfect. The fishing is better than ever. Professional people wishing to start for the place at once will find quite enough friends there to start the social ball rolling and keep them from getting lonesome. The jolly crowd at present at Mt. Clemens consists of the Nelson family, John P. Kelley and wife, David Lewis and wife, Eddie Foy, Charles A. Mason, who is visiting old friends, Charles F. Wiegand, Mrs. Ralph Frier, Mr. and Mrs. Charles W. Young, Mr. and Mrs. Lew Coolman, Charles and Minnie Sa Van, Le Witt Kelley, Otto Roach, Stella Stillman, Charles Horm, Fannie Midgley, Della Stacey, Alice Walling, W. B. Whittaker, Nesbit Scoville and wife, De Witt Cook, Sadie Hasson, and William A. John. Joseph Jefferson, Jr., and several members of his company will spend Holy Week at Mt. Clemens. Charley Mack left there last week in perfect health.

All offers Ada Roswell should be addressed Cedar Avenue, Morris Heights, N. Y.

## PERSONAL.



LOFTUS.—Cecilia Loftus, who closed her tour in *The Serio-Comic Governess* some weeks ago, has reappeared in vaudeville, presenting the imitations for which she is famous. These engagements will not interfere with Miss Loftus' purpose to tour again next season in a new play.

HACKETT.—James K. Hackett will play his first New York engagement at popular prices during the week of May 8 at the Grand Opera House.

TEMPEST.—Marie Tempest in her farewell performance April 5 of *The Freedom of Suzanne*, at the Criterion Theatre, London, previous to bringing the play to New York, had an enthusiastic reception.

MANSFIELD.—Richard Mansfield, who moves over to Brooklyn for Easter week, has changed his programme so that he will play King Richard III on Shakespeare's birthday, April 23.

GOLDEN.—Beatrice Golden, of the Silver Slipper company, is announced as the fortunate heiress of a rich coal tract in Lackawanna County, Pa., through the death of an aunt.

MANTELL.—Robert B. Mantell's recent engagement in Shakespeare plays at Pittsburgh appears to have been one of the most successful of the season in that city. The Pittsburgh critics—who are discriminating and clever writers on the drama—were enthusiastic in Mr. Mantell's praise.

STONE.—C. E. Stone, well known among the theatrical profession, and long associated with the Great Northern Railroad system, has become general passenger agent, with headquarters at Seattle, Wash.

SMITH.—The Rev. John Talbot Smith, the well-known clergyman of this city, whose fondness for the drama is pronounced, has been preaching a special series of sermons among the faithful of his church of Brockton, Mass., a community recently plunged in grief because of the disaster there in a shoe factory.

TURTON.—John E. Turton, who has been manager of the Auditorium, Quebec, for some time past, has resigned to accept the post of manager of the Grand Opera House, London, Canada. Mr. Turton was formerly a singing comedian, and in his youth was a successful newspaper reporter in Toronto.

ELLIOTT.—Maxine Elliott and the members of her company, who are to appear at the Lyric Theatre, London, April 25, in *Her Own Way*, sailed April 7 on the *Celtic*.

SEABROOKE.—Thomas Q. Seabrooke may be seen in a Broadway theatre this Summer in a revival of *The Isle of Champagne*.

BELL.—Digby Bell, now appearing at the Liberty Theatre in *The Education of Mr. Pipp*, will spend his Summer vacation in the gold country of Alaska.

PLANCON.—Pol Plancon sailed on *Le Lorraine* for Havre April 7. He goes abroad for a rest, but will sing here with the Conried forces next season.

MODJESKA.—At the Modjeska testimonial Paderewski will give a special piano recital, and Madame Modjeska, supported by a star company, will present scenes from *Mary Stuart* and *Macbeth*. Ada Rehan will be seen in an act of *The Country Girl*. Mrs. Patrick Campbell, James O'Neill and Otis Skinner will also appear.

## BERNHARDT'S LAST TOUR.

Sarah Bernhardt will make a final tour of America next season. That it is to be her last is agreed in a contract she made by cable April 7 with Sam S. Shubert.

Madame Bernhardt will arrive in New York late in October, and will begin her New York engagement, probably at the Lyric Theatre, Nov. 1. After two weeks here she will visit Chicago, St. Louis and other Western cities and then return to Paris.

All the appearances will be in standard plays, and will include *Camille*, *Frou Frou* and *Article 47*, as well as two new plays. The organization will include many noted players who have long supported Madame Bernhardt, and others who will be recruited in Paris.

## SAVOY CLOSED FOR ALTERATIONS.

William A. Brady's *Frenzied Finance* moved from the Savoy Saturday night to the Princess. The Savoy will remain dark in order to permit alterations to be made. Frank McKee, manager of the Savoy, says that, owing to the engagement of James K. Hackett and Mary Manning next season, he desires to make many alterations on the stage and orchestra floor and that the house will likely be closed for several weeks.



## TELEGRAPHIC NEWS

## CHICAGO.

Leah Kleschna Coming—Summer Plans Elaborate—News Notes.  
(Special to The Mirror.)

CHICAGO, April 10.

The bills this week: Grand Opera House, San Toy, with James T. Powers, second and closing week; Powers, John Drew in Duke of Killarney, second and closing week; Garrick, Earl and the Girl, fourth and closing week; Illinois, Rogers Brothers, third and closing week; Studebaker, Shakespearean festival, with Ben Greet and company, second week; Hyde and Behman's, Hart and De Mar in Mama's Papa, fifth week; McVicker's, Home Folks, fourth week; Great Northern, Joseph Murphy, La Salle, Isle of Bong Bong; Bush Temple, Players in The Christian; People's, stock in The Counterfeiters; Academy, Ninety and Nine; Alhambra, Fast Life in New York; Columbus, Way of the Transgressor; Bijou, Barney Gilmore; Criterion, Great Auto Mystery; Marlowe, Russia and Holland; Minstrel, Mystery in Marriage of Mystery and Hooligan in New York; Howard's, stock in Mississippi; Thirty-first Street, May Hosmer and stock.

Frank Wilestach is busy at the Illinois preparing for the engagement there of Viola Allen in The Winter's Tale, beginning next week.

Phillip Jacques arrived last week to help advise the people of Chicago of Mrs. Flake's first engagement out of New York with the season's great success there, Leah Kleschna, at the Grand, beginning next Monday.

The Avenue will cease to be a stock house next Saturday night and change to vaudeville. After a week's intermission the stock company which Morris and Marvin have been engaging will open at the Marlowe.

Summer schedule for Chicago (hoping the weather won't be hot): Grand, It Happened in Nordland; Powers, The Other Girl; Garrick, De Wolf Hopper; Hyde and Behman's, Kafoosium; McVicker's, Round About Chicago; Illinois, Little Johnny Jones; Studebaker, Mayor of Tokio; Chicago Opera House, Land of Nod; Great Northern, Buster Brown; La Salle, Isle of Bong Bong; Bush Temple, supplementary season; Bijou, special stock season.

If David Henderson will return to Chicago early next June and look in at the Chicago Opera House he will see something to remind him of his days of splendor there—extravaganzas, again as richly set forth as possible with plenty of money and skill. The days of vaudeville at the Chicago Opera House are definitely numbered, and June 5 is set by Manager Charles E. Kohl for the beginning of another career of that house as a place for the production of extravaganzas at their best. The first production will be The Land of Nod by Messrs. Hough, Adams and Howard, who have supplied the last two musical comedies for the La Salle. Their extravaganza is entirely too big for the Madison Street musical stock house. It calls for sixteen principals, including eight or nine responsible parts and three comedians and a big company of seventy-five people in all. Lyman Glover says the book is full of surprises, and reads as interestingly as any he ever read.

Mae Stebbins, the bright Chicago girl who won an unusual measure of success as a stage dancer, and was premier of The Chaparral, has become popular as a teacher of stage dancing here, and one of her pupils, Berri Ellisor, has been engaged for New York's big Hippodrome.

San Toy aroused plenty of enthusiasm at the Grand and got good notices. The beginning of the performance was a little cool, but before the first act was half over the audience got friendly, and shortly before the close the people out front had a tug of war with James T. Powers to pull him over for another encore of Chinese Sojer Man. He won. The curtain went down amid general satisfaction. John Preachy as Bobbie sang "Tommy Atkins" and here again the audience responded with vim and spontaneity until Mr. Preachy and chorus had done the stirring martial melody over half a dozen times. Margaret McKinney, very winsome as Dudley, also got numerous encores, especially with "Rhoda." Similar favors were bestowed on Julia Millard for her daintiness and beauty. George Fortescue was relished as much as ever. The genial comedy of his "Introduce It in China" compelled several repetitions. The company has its weak spots, but on the whole is good and worthy the prosperous business it has been doing.

Manager Harry Hamlin, of the Grand Opera House, is due in New York from Europe tomorrow, and Harry Askins, who has been acting manager, has gone to New York to meet him.

A "milkman's matinee" is the latest novelty, invented by a bright and progressive young Minneapolis manager, Theodore Hayes, and Warren Lake, of Buster Brown. This new kind began at 10 A. M. at the Grand Opera House in St. Paul, which Mr. Hayes manages, besides the Bijou of Minneapolis, on a recent Saturday to accommodate the school children, principally from the regular afternoon matinee, which had been sold out in advance. Mr. Lake says the house was filled, and all went well except among the actors, three performances a day causing a few slight murmurs. Buster Brown is at Manager Frank June's Oak Park house next Saturday afternoon and evening. Traveling to and fro from that suburb people see streaks of Busters.

Former Manager Will Block, of the La Salle, will put on a "new musical oddity," entitled Kafoosium, as a summer production at Hyde and Behman's. Book and lyrics by Allen Love and music by George Hooty. Contrasts have been made with Dave Lewis and Elsie Pay for the cast and Joseph Miron may be in it. Rehearsals of the chorus began at Hyde and Behman's last week.

Robert Mantell and his elaborate production of Richard III may not be seen at Hyde and Behman's until April 23. The management would rather keep Mama's Papa in the theatre through Holy Week than to have that the opening week of Mantell's engagement.

Robert Fitzsimmons' lightning left sweeps brought down the house at the Academy last week in Hal Reid's A Fight for Love. When he (Fitzsimmons, not Reid) knocked the punching bag out into the audience with a terrific blow there was a sensation. The play is pretty fair and Julia Gifford, with her delicate, blonde good looks, is an agreeable actress. The heavyweight speaks his lines acceptably, looks young and refers to his many victories and few defeats in the ring. All this in the play. The company will do, and Vandyke Brooke as the banker deserves especial mention. The audience was large and enthusiastic.

Dr. D. W. Hayes passed through town last week ahead of Piz, Pad, Pout, which will be at the Davidson, in Milwaukee, April 16, with The Earl and the Girl as a competitor at the Alhambra in the same city.

The Earl and the Girl will be moved from the Garrick to Milwaukee and elsewhere to let Lillian Russell and Lady Teazle into the Shubert's Chicago house. At last accounts Sam Shubert was making fast time to Washington to have speech with Miss Russell about opening here Sunday night to prevent the Garrick from being dark one profitable night. She refused to sing in such a big place as the Auditorium.

James Marks, formerly theatrical transportation agent of the Nickel Plate, has transferred his services to the Rock Island.

Charles Balsar will retire from the Players at the Bush Temple next week, playing his last part in The Christian. He has made an enviable record for thoroughness and ability, and received excellent notices from the local reviewers. After a short rest Mr. Balsar will go to the New Bedford stock as leading man, a re-engagement.

George Allison found in Jack Mulberry, the actor, in a Night Off, at the Bush Temple last week, one of those parts for which he is especially well endowed, and it was evident that the audience was delighted. His reception at the Thursday matinee, when he first appeared, was enough to overcome so modest a man as is the leading man of The Players. These receptions at

the Bush are notable incidents of the stock season in Chicago, and Miss Montgomery, Charles Balsar, Morris McHugh, William Everts, Kate Blanke, Milford Giffin and others are greeted with noisy enthusiasm. Mr. Balsar was held some little time when he appeared Thursday afternoon, and flowers were handed up to Miss Montgomery. Mr. Everts lost himself more successfully in Professor Babbitt than in almost any other part he has played this season and filled it out very naturally and carefully. Mr. Balsar's Lord Mulberry was distinct and clever, and got a special round of applause.

A Royal Slave was effectively played at the People's last week, with Joseph O'Meara in the title-role, which he made impressive with his usual earnestness and ability. Van Murrill's comedy as Jones and his song between the acts were thoroughly appreciated and Coral Armin pleased as Annette. James Nelson was a popular villain as El Captain. Maud Gilbert, a very attractive helress in appearance, played her part well.

Manager Charles W. Burrill, of Howard's, reports a week of large houses last week, when Damon and Pythias was the bill.

Since Elizabeth Shober, formerly treasurer of the Bush Temple, was promoted to be manager, two other women treasurers have appeared, Anna Westendorp, at Howard's, and Annie Kleschmann, at the People's. There is still another woman treasurer, at Sam Jack's.

William Duffy, manager of San Toy, and the star he formerly heralded, John Drew, happened in town at the same time.

The Shakespearean festival at the Studebaker has been a success, with exceptionally large houses at every performance. The most notable production last week was Hamlet in two parts, afternoon and evening, last Saturday.

The Virginian will come to the Studebaker May 8, and may be there a month, or until Richard Carle puts on his Mayor of Tokio there. The leading lady in the home of Charles B. Marvin, of Marvin and Morris, owners of the Avenue and Marlowe, arrived last week early and weighed ten pounds. Miss Marvin and Mrs. Marvin are doing finely.

Clara Thropp has returned to the city after a tour in A Wise Woman.

The C. M. and St. P. road, Howard Laing officiating, captured Innes' Band here and rushed it to Omaha in two special cars.

Rehearsals for Mayor of Tokio will be carried on in Philadelphia by Richard Carle while he is fulfilling his engagement there in The Mummy and The Maid.

At the turn of the Music Department of THE MIRROR, was in town last week, including in his calls THE MIRROR'S Chicago office.

Harry Askin has so many handsome Japanese decorations outside for the San Toy engagement at the Grand that Russians won't come within a mile of the place.

If the Shakespearean festival at the Studebaker had given Chicago only The Two Gentlemen of Verona to be especially thankful for the festival would have been regarded as worth while. That return to sane conditions and right appeal with the real art of the stage was a revelation of how splendidly scenery, changing lights and superlatives when given seeks to entertain an intelligent audience with a play. No curtain, no intermissions between acts, no orchestra. The Studebaker was filled with as fine an audience as any city can bestow upon a theatre, and though the acting was none too good men and women were heard to say while going out that they enjoyed every moment of the play. It was the first performance of The Two Gentlemen of Verona in this city since Augustin Daly's company gave it a decade ago. The simplicity of this early composition of Shakespeare lent itself well to the Elizabethan manner, and Mr. Greet was especially well fitted in the part of Launce. Distinct enunciation was the order of the evening, and not only from Mr. Greet, but from the lips of Agnes Scott as Sylvia, Constance Crawley as Julia, Eric Blund as Valentine, and J. Sayer Crawley as Proteus came continuous achievement in clearness that was exhilarating. Even Speed did well in this and other respects, and in none of the smaller parts was there that rank incompetence often suffered at \$2 and \$3 modern performances. The two women principals, Misses Scott and Crawley, shone brightly in the cast, while the men were acceptable. Miss Crawley received praise for her Viola in Twelfth Night, Miss Scott for her Maria, and Mr. Crawley for his Sir Andrew. The company includes Percival Aylmer, Sydney Greenstreet, Eugene Cleeves, Frank Darch, Lawrence Dunbar, Redmond Flood, S. H. Goodwin, Helena Head, Hubert Osborne, Daisy Robinson, Maurice Robinson, Leonard Shepherd, and Sybil Thorndike.

OTIS L. COLBURN.

## BOSTON.

Mrs. Campbell in The Sorceress—Lackaye in The Pit—Other Offerings.

(Special to The Mirror.)

BOSTON, April 10.

Mrs. Patrick Campbell is the chief newcomer of the week in Boston, appearing at the Hollis in The Sorceress, supported by Guy Standing and the others who have appeared with her in New York. There was a large and distinctly fashionable audience. Mrs. Campbell is the only star in Boston who announces closing the theatre on Good Friday night this year.

Nance O'Neill has a varied week ahead of her at the Tremont, she plays the leading roles in her repertoire, beginning with Magda to-night. Mona Vanna has been withdrawn from the announcements.

Wilton Lackaye in The Pit had a big audience to greet him at the Boston to-night, for this was the first hearing here at the popular prices which draw so much money at this house. Mr. Lackaye's impersonation of Jadin, the speculator, was effective, and he had the support of several of the players who were with him at the Hollis last year. The panic scene was given with more effectiveness than ever.

There was an added interest in The Filibuster at the Majestic to-night for the musical comedy was given in comparatively a new edition and the changes were all in the nature of an improvement. The only change in cast which has been made was the presence of Frank Lalor in the part of Bunny to fill the vacancy caused by the resignation of Albert Mahan. Al Holbrook is now in charge of the stage for this production, which will remain here only this week.

The Christian at the Castle Square is hardly a novelty, but the present cast is, since it includes many of those who have been added to the stock company since the original presentation of this piece here. The chief interest centered in the Glory Quail of Lillian Kemble, who gave another instance of her suitability for characters created originally by Viola Allen. Howell Hansel played the title-role very well.

Robert Edson and Strongheart continue their successful stay at the Park, and large business is the rule, as it has been ever since the coming of this football drama of college days.

Ward and Vokes in A Pair of Pinks are back in town, but playing at a new house for them, the Globe. This is announced to be their last engagement here as joint stars.

Humpty Dumpty enters upon the fourth week of its engagement at the Colonial.

McFadden's How of Flats is back in Boston at the Grand Opera House after a long absence from the local stage.

Saved from Shame is the melodrama of the week at the Bowdoin Square, being given by the entire stock company of the house.

Things are looking up for summer seasons in Boston, although the announcements have never been so tardy as they have been for this season. The first positive announcement came from the Boston, where The Earl and the Girl has been secured for an indefinite run, beginning May 15. The Globe, too, will have a summer season with The Seminar, Girl, in which Ruth Peabody will have a leading part. It looked as if Henry W. Savage would not give the Tremont its usual summer season, as he departed for Europe without making a positive announcement, but it is now said that a musical production will be given by him for a run, opening May 22. The Royal

Chef, which had been hinted as a Summer attraction, will not be here. With the three big beach resorts fixed up to give Boston its first taste of resorts like Dreamland and Luna Park, the prospect for indoor theatricals is not encouraging.

"On Satan's Mount," the novel by Dwight Tilton (George T. Richardson, formerly critic of The Traveler), and Wilder D. Quint, has been dramatized by Ira B. Goodrich, Jr., and George W. Sammis was in town last week to arrange for the production this Spring. It is quite probable that Guy Standing will play the leading character.

Leonora Bradley is to retire from the stock company at the Castle Square at the end of the present month.

Ruy J. Beckhard, a Boston dramatist, has just received word that one of his plays, All for a Woman, will have its first production on any stage at Brooklyn, by the stock company at the Columbia 17. Mr. Beckhard will go on for the first performance.

Edna May is going to postpone her sailing for Europe so that The School Girl can come back for one week, playing this time at the Hollis, following Little Johnny Jones.

The Filibuster is to have a brief tour of New England before it goes to New York for its run at the Majestic.

Al Sheehan, for so long treasurer at the Tremont, will go to Australia with Nance O'Neill, acting as personal representative of John R. Schoeffel. One of Miss O'Neill's plays will be a new version of Medea made by Thomas W. Broadhurst.

There was a quick change in plans in regard to The Gentleman from Indiana, by which Liebler and Company secured Clara Bloodgood for one of their stars, and rushed her in to fill the week at the Majestic after the closing of The Filibuster's run. Heretofore Edward Morgan has been the star of the piece.

Alice Marian Hastings was one of the hits at the performance of Richelleu, which was given at the Hollis by the Emerson College of Oratory last week for the benefit of the Teachers' Mutual Benefit Association. She played Marion de Lorme and gave it an effectiveness that was worthy of a professional. She made every point tell, and proved herself a young actress of far more than the ordinary promise.

Aleppo Temple, Mystic Shrine, had a theatre night last week and occupied the entire Majestic at the performance of The Filibuster, which was given with special features of Shrine interest. A supper was given to the actors after the play.

John Waldron, a popular member of the stock company at the Castle Square, has been a married man since Feb. 7. The bride was Mrs. Helen Davis Clarke, of Baltimore and Pittsburgh, who came to this city for the ceremony to be performed. The ceremony was performed at Young's Hotel.

Great interest is being taken in the benefit which will be given at the Tremont for Dorothea Dix Hall for stage and orchestra on the afternoon of April 25. Mary Shaw is one of the leaders in the move for the benefit, which will have an especially strong programme. The Dorothea Dix Hall Association does a splendid work for stage children, and this benefit is to provide summer outings for the twenty or more children in care of the home. The country home would be easily maintained for both Summer and Winter if professional friends who are able would join the association or buy tickets for the benefit. The home furnishes nearly all the children who appear at the various houses in this city.

Last week was an important one for theatrical measures in the Massachusetts Legislature. First, the Sunday Entertainment bill, which forbade all amusements except concerts of religious music, came up in the Senate, and was killed by a vote of seventeen to seven. Only one Senator spoke in its favor. Then the Committee on Cities presented a bill, which will decidedly modify the licensing of playhouses. It provides that this shall be done in Boston by the Mayor, and in all other cities and towns by the chief of police. There are also new conditions about the inspection and alterations of theatre structures.

JAY BENTON.

## PHILADELPHIA.

Mary Mannering—Weber's Stock Company—Other Attractions at Many Houses.

(Special to The Mirror.)

PHILADELPHIA, April 10.

The week opens with good prospects. Mary Mannering and Joe Weber's star stock company are the new arrivals and popular favorites.

The new Lyric Theatre, now nearing completion at the corner of Broad and Cherry streets, is to be opened next Fall. It was originally leased to Charles B. Dillingham and is at present a subject for gossip, as Mr. Dillingham has given up control of the house by amicable arrangement with the owners.

Weber's star stock company inaugurated a week's engagement at the Garrick Theatre this evening to a crowded house. Joe Weber, Marie Dressler, Trilzie Frigana, Aubrey Boucicault, Sam Collins, Bonnie Maginn, Frank Mayne and Sam Marion received royal welcomes. Higley, Piggledy and The Colored Widows are the programme for the week. Edna May in The School Girl follows April 17; Otis Skinner in The Harvester May 1.

Mary Mannering, always a favorite, opened to a brilliant audience to-night at the Broad Street Theatre in Nancy Stair, its first representation in the Quaker City, and scored a success. Mrs. Patrick Campbell in The Sorceress will follow April 24.

This is the second and final week of James K. Hack's The Fortunes of the King at the Chestnut Street Opera House. He has been received at every performance with enthusiasm and large patronage. Primrose's Minstrels April 17; Mask and Wig Club in Mr. Hamlet of Denmark 24.

Frank Daniels has a winner in his latest musical farce, Sergeant Brue, this being his second and last week at the Chestnut Street Theatre. Blanche Ring and a fine company add greatly to its success. It is a big production, particularly attracting the masses. The Royal Chef follows April 17 for two weeks.

The Maid and the Mummy continues at the Walnut Street Theatre to medium returns. Nothing yet announced to follow.

The Awakening of Mr. Pipp, with Charles Grapewin and a big company of forty people, this evening at the Grand Opera House was presented to full capacity of this immense building and will prove the most profitable engagement that this amusing comedy has ever played in this city. The large clientele is eager to patronize the weekly change of attractions secured by the enterprising management. Arizona April 17; The Seminary Girl 24; Silver Slipper April 15; Primrose Minstrels 8; The Beauty Doctor 15; Little Duchess 22.

Quincy Adams Sawyer is playing to capacity at the Park Theatre. The audiences are delighted and it is good for a return date. This is its second and last week. Arthur Dunn in The Runaways week of April 17. First Production of The Great Adventurer, with Thomas E. Shea, 24, with prospects of three weeks' run. Simple Simon Simple, by the Nixon and Zimmerman Opera company, will receive its premier here May 15.

The Metropolitan Opera Company has arranged for a season of fourteen performances for next season at the Academy of Music, commencing Dec. 5.

Eva Tanguay, in The Sambo Girl, opened to-night at the Casino for a two weeks' engagement. She is the whole show, and certainly deserves credit for a meritorious and profuse array of specialties. Smiling Indian returns April 24.

Rose Melville, in Sis Hopkins, opened to a big house this evening at the Girard Avenue Theatre, pleasing with its many droll characters and new specialties. Russell Brothers, in The Female Detectives, April 17. Princess Chic 24.

A Race for Life is at the People's Theatre, attracting good business. It is well presented, and the sensational features please popular-priced audiences. How He Won Her, with Billy Clifford in star role, April 17.

The Gypsy Girl, one of Hal Reid's latest melodramas, holds the week at the National Theatre.

Dolly Kemper (youthful but talented) enacts the star role, well aided by Joseph Wheelock, Helen Lackaye, Madge Oliver, Frank Whitman, George B. Miller, May Alton, and William F. Nugent. Shadows of Darkness April 17.

Road to Frisco, with Mamie Fleming as the star, is a big attraction at Hart's Kensington Theatre. This lady is a great favorite uptown, and always sure of profitable returns. She remains for coming week, changing to Carmen.

Forepaugh's Theatre, with Eugene Blair and her company with George W. Harber and Edmund Elton, played to crowded houses. This week a mammoth production of Charlotte Corday is worthy of the greatest praise. Week April 17 Zaza.

As already mentioned, a new stock company is now being organized for Forepaugh's Theatre, to play a Summer season, the offerings to be light and entertaining, in keeping with the thermometer.

Blaney's Arch Street Theatre presents The Wayward Son, an excellent drama with startling sensational effects that please the patrons. Business continues large. Howard Hall, in The Millonaire Detective, April 17. Lottie Williams, in My Tom Boy Girl, 24.

Darcy and Speck's Stock company, at the Standard Theatre, attracts special attention this week with The King of Tramps. The scenery is first class, there is an amusing plot, and every character is well rendered. Devil's Island April 17.

Saake's German Stock at the Bijou Theatre in Alexandria and Clear for Action. High-class performances and fully appreciated.

Dumont's Minstrels at the Eleventh Street Opera House continue with three roaring burlesques to big paying patronage. Vic Richards will require two nights, April 13, 14, to accommodate his many benefit admirers.

S. FERNBERGER.

## ST. LOUIS.

In the Throes of a Sunday Closing Movement—The Week at the Theatres.

(Special to The Mirror.)

St. Louis, April 10.

The last week but one of Lent brings to St. Louis a series of attractions that must prove a penitential temptation to those who are "keeping" this stretch of self-abnegatory time. That really good actor, E. S. Willard, opened at the Olympic to-night, starting a repertory which for variety and attractiveness leaves little to be desired. Willard is one of the genuine ones, free from clap-trap, "unutterable dumb show and noise," and as versatile a player as the English-speaking stage affords. He plays David Garrick, The Professor's Love Story, The Middleman, The Brighter Side and Tom Pinch, in the order named here. Mr. Willard's leading lady is Alice Lunnon, a newcomer, who is well chosen. The Brighter Side was seen here last season under the caption The Optimist, and is said to be much better set and arranged than formerly. The Middleman will prove a big attraction, and The Professor's Love Story is the piece that made Willard's local reputation. With Tom Pinch, a really fine character study, Mr. Willard is enabled to close a visit with the certainty of having offered us the best he has and the more relative assurance of profit to himself, his managers and the house. To-night's audience that welcomed him in David Garrick was large and "regular." The names will be in Tuesday's papers, which is a sort of "honorable mention" our fashionables do not.

Checkers, "that drama of the race track and of quaint characters," by Henry M. Blossom, Jr., of St. Louis, returned to the Century last night for a week's stay. Partly from local association, partly for intrinsic merit, Checkers got its first strong send-off here. The East took kindly to it. Kirke La Shelle has surrounded his star, Thomas Ross, with a strong company, and Katherine Mulkins, Harriet Worthington, Lydia Dickson, Ella Sothorn, Margaret Smith, Dave Brahms and others give good support. The race scene is worked out very smoothly and the comedy, with much local color, pleases. Checkers is sure of a fine week at the Olive street house, and started in well last night. The Century was packed to-night, the special drawing feature being the annual benefit of W. D. Cave, the popular treasurer.

At the new Garrick things assumed their former air of prosperity yesterday afternoon when The Royal Chef began another sojourn, this time for one week only. The Royal Chef is the same in everything except the man with the title, and here a vast improvement is noticeable. Sam Shubert was fortunate to secure D. L. Don for the part of the Chef, for he is honestly, genuinely funny. His scenes with the Rajah, still sung by the best of rajahs, Henry Leone, were amazingly amusing. If Don can be prevailed upon to give his Paderewski specialty regularly it will mean extra money for all concerned. Ezra Kendall, who left Saturday night after a poor week in Weatherbeaten Benson, was ill, and never did himself justice after his opening.

Billy B. Van is at the Grand in The Errand Boy. The plot has been furnished up by the device of disbanding a burlesque troupe in a country town and thus we have "a compulsory commingling of two kinds of human beings, each type doubtless not a little exaggerated." Broad based humor, burlesque, music, song and dance make up The Errand Boy.

Escaped from Sing Sing is at the Imperial. We have the convict who swims to liberty under water and many thrills of regulation frequency and voltage.

An electric plant in full operation and dire combustion and confused events thick hatched upon a woful time, or words to that effect, are shown in the main act of A Factory Girl now at Havlin's. The scene is progressively bigger than that in The Lost Paradise of a few years ago, and the proletariat in the gallery made a great ado over it at Sixth and Walnut Streets yesterday afternoon when Lon Haseall and Caroline May bent their first bow therein.

Gustave Harzheim's benefit at the Olympic last night offered the Heinemann-Weibner's Der Jongleur (The Circus Riders). All the goodly German farceurs were on hand, also the lively feminine contingent and the fun of the piece no less than the strange situations called for by a work that reveals unknown sides of life made a big hit with the audience. Director Heinemann not only staged the farce, but had a part in it which accounted for its favor. "It is a laugh" every time Heinemann assumes a stage character, in private life his humor never deserts him, and he is never happy except when in trouble.

The musical entertainment of last week came to a fitting stop on Saturday night, when the Kneisel Quartette, of Boston, played its annual programme, this time at the Young Men's Christian Association Hall. The programme was one of the best Mr. Kneisel and his men ever gave us. Mr. Kneisel expressly stipulated that he wanted a room in which one thousand persons could hear, see and sit in comfort. These requirements, and the boys in the gymnasium caused their riot during the performance, showing that the Christian and the art spirit are not entirely incompatible. The entire musical family of St. Louis attended the concert.

Fritz Kreisler and Josef Hofmann, violinist and pianist, gave their joint recital at the Odeon to-night. Coming so soon after the Kneisel Quartette it was like a surfeit of good things. The two artists appeared here separately earlier in the season, both with the Choral Symphony Society. Mr. Hofmann played his own reported his "Humoresque." The programme concluded with Hofmann's presentation of the Tannhauser "Overture," his best selection and a remarkable display of pianistic skill.

After Twelfth Night the Odeon Stock company to-morrow night essays Trilby.

On last Tuesday night the pupils of Conrath's Conservatory gave a recital, at which Mrs. Louis Conrath, wife of the director, a very beautiful singer, gave a cyclis of German songs.

Midnight in New York, a lurid melodrama, is at the Crawford.

Miss Adele Alcott, a St. Louis girl, who played in the Jesse James company at the Crawford, has completed an oil painting of Senator Bev-



eridge, of Indiana, which has received much favorable comment.

Prof. Dick Richards is organizing a juvenile opera company that is intended to divert St. Louis and others during the Spring and Summer season. The company is to appear in the city of the Wisp, written by Hiram Wencislaus Hayes. Charles Kunkel is the composer. A long list of gifted youngsters, including Willie Rader and Hazel Smith, well known locally, are to take part.

Forest Park Highlands opens on Sunday, April 30, with the good vaudeville of which Col. John D. Hopkins is the purveyor. As I wired you recently, St. Louis is in the throes of the Sunday-closing trouble. Gov. Joseph W. Folk has, through the police of Kansas City, made that Western metropolis a "dry" town on Sunday, and in St. Louis Excise Commissioner Mulvihill, at the Governor's instance, is expected to do the same. The chances are that the attempt to close the saloons will be made at once and the disobedience or evasion of the order will be followed by cancellation of the saloon man's license. The reform is not expected to affect the Summer gardens, for the law is said not to be clear on the selling of liquors and beer in the open-air resorts on the first day of the week, commonly called Sunday. In which event, the biggest Summer garden season on record is already started. Delmar Garden this year is to be under the management of J. H. Norton, an Eastern man who has had some experience, it is reported, at Manhattan Beach. He is at present connected with the Anheuser-Busch brewery, which concern has a large proprietary interest in Delmar Garden. His plan is to give light opera, and Miss Wentworth, formerly of the Bostonians, is reported to be the prima donna. The garden is to be overhauled and all the cheap catch-penny and gambling devices of the former Jannopoulos régime are to be eliminated.

Fred C. Whitney, manager of Madame Schumann-Heink, who has had a big week here, with added personal popularity, has been in the city conferring with Madame about a new opera for next season. Mr. Whitney's other attraction coming this way is Piff, Paff, Pout, due at the Olympic April 24.

#### WASHINGTON.

**Edna May and Others Welcomed—Academy to Be Remodeled.**  
(Special to The Mirror.)

WASHINGTON, April 10.  
The engagement of Edna May in The School Girl commenced this evening at the New National Theatre to large and fashionable audience. Fred Leslie, Jr., James Blakeley, and Fred Wright, Jr., scored strongly. Maude Adams, in The Little Minister, will follow.

George Primrose's New Minstrel company has a fine opening at the Columbia Theatre. Arthur Deming, Emil Subers, Charles McAvary, William West, Alf Gibson, and George Primrose are the comedians. William Stenberg and Spencer Kelley are leading soloists. Olio features are the Primrose Silver Shower Clog, the Hungarian Hussar Band, the Cotton Blossom Coons, and the spectacular transformation, The Evolution of the Negro. Frank Daniels, in Sergeant Brue, next.

At the Lafayette Square an excellent performance of The Princess Chic, with Sophie Brandt in the title-role, was given to a very large attendance. The company includes George C. Callahan (who is a hit as Brevet, the soldier of fortune), George Thomas, Augustus Vaughan, Andrew O'Neill, John Henderson, Thomas Smith Martin, Harry Monroe, Robert Alger, George Le Ogle, Mathilde Preville, Daisy Henderson, Julie Kohles, Anna Dressler, and Dorothy Williams. Lottie Williams, in The Tom Boy Girl, will follow.

After Midnight, Spencer and Aborn's melodramatic offering, new to Washington, crowds the Academy of Music. Jack Webster is a star feature. The support comprises W. F. Canfield, Adolphe Lestina, Mark Harrison, George Whitman, Joseph Redman, Master Billy Gavan, Arthur Wells, Mabel Garrison, Ella Ringquist, Louise Barthel, Johanna Brook, Ella Beldini, Edna Toler, and others. Shepard's Motion Picture, the fifth Sunday night exhibition, drew again to capacity. The pictures are a bit in attractive weekly change of illustration. Next week's announcement is, Tracked Across the World.

With the engagement of Francis Wilson, April 24, Ben Hur May 1, and Charles Hawtrey May 8, the season at the National Theatre will close. It will commence immediately a short season of local engagements. Manager William H. Rapley will begin alterations and improvements that will entail an expenditure approximating \$20,000 in the remodeling of the auditorium, the proposed lowering of the present private boxes, a new plan of seating arrangement, doing away with the present centre aisle and eliminating the objectionable orchestra circle dividing line rail, thus making the ground floor a complete orchestra. He will put in the most modern improved pattern of chairs throughout the house, a new curtain, elaborate decorations, and the latest in electric lighting appliances. McElfatrick and Sons, theatrical architects, have the contract for the work.

JOHN T. WARDE.

#### PITTSBURGH.

**Melodramas and Musical Pieces—Tunis Dean Resumes—Notes.**  
(Special to The Mirror.)

PITTSBURGH, April 10.  
To-day the Bijou held two large audiences, which certainly had their appetites for active and thrilling melodrama appeased by Tracked Around the World. Next week, Wedded and Parted.

Darkest Russia attracted a large audience to-night at the Empire, and the play met with approval. The company is headed by Rachel Acton. The Gunner's Mate next week.

The Gayety has a good attraction in Smiling Island. A Country Girl is the underline.

The Avenue Dramatic company presents My Partner this week, with Ten Nights in a Bar Room to follow.

The Two Escutcheons is given by the Harry Davis Stock company at the Alvin, with Charles Richman and Annie Irish in the leading roles.

William McVay shares honors with the stars in the part of Thomas Foster. Next week, The Holy City.

Mason and Mason, in Fritz and Snitz, attracted a large audience to-night to the Duquesne. The Silver Slipper will follow.

Ben Hur began a two weeks' engagement at the Nixon to-night, and prices of admission went back to the \$2 scale. The Rogers Brothers in Paris follows.

Tunis F. Dean, business representative of the Alvin, returned to his duties last week, wearing a luxuriant growth of whiskers. His many friends have welcomed his return, and have congratulated him upon his recovery from typhoid pneumonia.

Ethel Milton, the ingenue of the Avenue Dramatic company, was out of the cast part of last week owing to illness, and Louise Power took her place creditably. As a result of this mishap Miss Power will be Miss Milton's understudy.

Manager James E. Orr, of the Gayety, has invited the officers and directors of the local Press Club and their friends to attend the performance of Smiling Island to-morrow night.

Alice Gale and Emma Dunn, of the Harry Davis Stock company, will sojourn abroad this Summer, and have engaged passage on the Celtic, sailing the latter part of June.

The Robert Mantel company passed through this city on last Thursday, and attended the matinee at the Alvin.

ALBERT S. L. HEWES.

#### BALTIMORE.

**Favorites Return in Old and New Plays—News Notes.**  
(Special to The Mirror.)

BALTIMORE, April 10.  
At Ford's Grand Opera House to-night Amelia Bingham appears for a week's engagement in

Mademoiselle Marni. The cast includes Frederic de Belleville, Fraser Coulter, Frederick Tilden, Dore Davidson, Winifred Siegrist, Sylvia Lynden, Madge Ryan and Amy Lesser. Smiling Island next week, and Easter week De Wolf Hopper will be seen in Wang, supported by Marguerite Clark, Frank Belcher and Ada Deaves. This evening Francis Wilson in Cousin Billy was welcomed to the Academy of Music. Easter's attraction will be Fritz Scheff in Fatinitza and Boccaccio.

Russ Whyal and his company at the Lyceum are offering Faust. Next week the company will present Richelieu.

The Seminary Girl, with Ruth Peebles in the leading role, is at the Auditorium. Nat Willis in A Son of Rest next.

Blaney's Theatre presents Lottie Williams in My Tomboy Girl, a new comedy sensational musical drama. Miss Williams plays seven characters in three acts. Next week, When the Bell Tolls.

Al H. Wilson, the German comedian and singer who is popular in this city is playing at the Holliday Street in The Watch on the Rhine. Following it will come A Race for Life.

Manager Bernard Ulrich, of the Lyric, is arranging another series of "Pop" concerts, to begin May 8.

Mary Shaw is announced for a coming vaudeville engagement here, presenting The Silent System.

HAROLD RUTLEDGE.

#### CINCINNATI.

**Otis Skinner in The Harvester—Other Attractions for The Week.**  
(Special to The Mirror.)

CINCINNATI, April 10.  
After a two years' absence from the local stage, Otis Skinner returned to the Grand to-night and was warmly welcomed in The Harvester. Lizzie Hudson Collier, long leading woman of the old Pike stock company, also received a rousing reception from her numerous friends. Others in the cast were J. M. Colville, George Clarke and Marlon Abbott. The Rogers Brothers follow.

The Silver Slipper, which had never reached here before, was seen at the Walnut yesterday and pleased large audiences. The company includes Snitz Edwards, Beatrice Golden, Harry Burcher, Lora Lieb, Edith Sinclair, W. H. White, Fred Freeman, Isabel Howell, May Williams and Gene Cole.

The Forepaugh stock company this week revived The Social Highwayman, which has been played here frequently before. The company appeared to its usual good advantage in this play and is pleasing good-sized audiences. Frou-Frou to follow.

New York Day by Day pleases the patrons of Heuck's.

Phil Hunt's melodramatic production, Down

the Sea, is again at the Lyceum, and pleasing well-filled houses.

Otto Ernst Schmidt, the popular director of the German Theatre company, took his annual benefit last night. The play was Der Veilchenfresser, a four-act play by Gustav von Moler, in which Herr Schmidt has often been seen to great advantage, and on the present occasion the house was crowded with his enthusiastic admirers.

H. A. SUTTON.

#### THEATRICAL BASEBALL.

The Greenroom Club and the boys of The Little Johnny Jones company played a great game of baseball on April 7 at 149th Street and Eighth Avenue.

Truly Shattuck was the scorer and Joe Humphreys acted as umpire. After nine long innings during which Walter Moore and Percy Plunkitt had distinguished themselves with the bat the score was thirteen to six, but each side claimed the victory. This was the line up:

GREENROOM CLUB. GEORGE COHAN'S TEAM.  
D. Phillips, C. George Cohan, C.  
Tony Cassidy, D. Bryan, P.  
Percy Plunkitt, 1st B. D. Lewis, 1st B.  
A. Cassidy, 2d B. J. McLaughlin, 2d B.  
J. Sagan, 3d B. T. Ringsdorf, 3d B.  
F. Barry, S. S. F. McNish, S. S.  
G. Evans, C. F. S. Ryan, C. F.  
W. Moore (Capt.), R. F. Sam Harris, L. F.

#### SCIENCE AND FLORODORA.

At the performance of Florodora at the Broadway Theatre on April 5, over thirty deaf and dumb people were enabled by the aid of a new mechanical aid to hearing called the Acousticon to hear almost everything going on on the stage and to appreciate the musical part of the entertainment. The mutes, mostly from the school of Prof. John D. Wright, accepted the invitation of K. M. Turner, one of the inventors of the device, to attend the performance. The Acousticon resembles a sort of highly sensitized telephone which magnifies sound sufficiently to make even a deaf man hear. The instrument consists of a recorder fitted with disks, as in a telephone. It was mounted in the orchestra space, and wires connected it with batteries and with receivers fitted to the arms of seats in which the deaf auditors sat. They all declared the results were satisfactory.

Louise Vallentine engaged. At liberty next season.

#### AMATEUR NOTES.

The Inquantum Club, an auxiliary of the Darrach Home for Crippled Children, gave Plinero's Amazons at Carnegie Lyceum April 4. Some of the company did remarkably well, especially Elmo L. Gridley as Count de Grival, Mrs. William Edwin Strach as the Marchioness of Castledorjan, and Georgia Gray and Hazel Stilwell as Ladies Noeline and Wilhelmina. The club has supported for four years a little crippled girl in the Darrach Home for Crippled Children and has also provided a tent with six beds at Lake Sunapee, N. H., the Summer home of the Darrach Institute, while it has refurbished the Inquantum room, or larger girls' dormitory, of the New York house. The entertainment was given to further assist in the charity. It will be repeated April 11 for the benefit of the College Alumnae Association.

Members of the Yale Dramatic company presented Plinero's four-act comedy, The Magistrate, before an enthusiastic audience, composed largely of college men and their friends, at Carnegie Lyceum the evening of April 7. The applause was enthusiastic and well merited, and bouquets were numerous. The cast was: Mr. Aeneas Posket, Mr. Hopkins; Mr. Bullamy, Mr. Brown; Colonel Lukyn, Mr. Wainwright; Captain Horcup, Mr. Dobson; Cis Farrington, Mr. Brown; Achilles Blond, Mr. Achells; Isadore, Mr. Stark; Mr. Worthington, Mr. Rogers; Inspector Messiter, Mr. Quill; Sergeant Lugg, Mr. Daniels; Constable Harris, Mr. Darragh; Wyke, Mr. Westcott; Agatha Posket, Mr. Hollister; Charlotte, Mr. Tooker; Beatrice Tomlinson, Mr. Markoe; Popham, Mr. Thomas.

The Players' Club of Hancock, Mich., is rehearsing The Charity Ball, which will be given for the charity fund of Hancock Lodge, No. 109, Knights of Pythias, and be given at the Kerredge Theatre soon after Easter, probably May 17. Herbert S. Baer will be the stage director, and Mrs. Baer pianist and musical director. A number of the leading amateur players of Hancock and Houghton will be in the cast.

The Educational Alliance, which gave plays through the Winter, will try its most ambitious production, beginning April 29 and continuing for six evenings. As You Like It will be put on by members of the Alliance, and the sum of 25 cents will be charged to defray expenses. East Broadway is already excited over the preparations.

The Cercle Français of the College of the City of New York held its third annual soirée at Berkeley Lyceum the night of April 7. The programme included two French comedies, Le Jillet de Loterie, by de Neuville, and Embrassons-Nous, Folleville, by E. Labriche, and a debate.

"Resolved, That the Interests of the United States Would Be Best Promoted by a Further Restriction of Immigration," rendered by the students of the college in French. Between the

#### PROFESSIONAL DOINGS.

Will S. Rising recently staged at the Berkeley Lyceum the one-act opera, Flora Florizet, written by Doris Franklin, whose parents made it the occasion of her debut.

The Show, "a magazine of stage cleverness," is the title of the readable little periodical which makes its bow to the public with its first and April number, just issued. Channing Pollock, author and press agent for the Shuberts, always busy and clever, is the editor of the little volume, which is the only magazine issued for the express purpose of creating interest in theatrical affairs, and the yearly subscription rate amounts to the modest sum of ten cents. The initial number has an attractively designed cover, and the appropriate illustrations are fine half-tones, among them a portrait of Lillian Russell as Lady Teazle. There are some clever anecdotes, and the list of contributors to the first number includes John Kendrick Bangs, Archie Gunn, Anna Marble, W. J. Lampton, Roi Cooper Meurge, Sam P. Gerson and others. The publication will be issued simultaneously from the Lyric, Casino, and Princess theatres in New York; Garrick Theatre, Chicago; Garrick Theatre, St. Louis; Hyperion Theatre, New Haven, and the Waldorf Theatre, London. It already has a circulation of 11,000 copies, appearing on the stands at 1 cent a copy. Among the contributors for the next number are Frances Aymer Matthews, Anna Marble, Edith Sessions Tupper, Theodosia Garrison, Lee Arthur, Charles Klein, Sydney Rosenfield, Van Ness Harwood, and other well-known people. The illustrations will be by Ernest Haskell, Archie Gunn, and Ryan Walker.

The Cornell University Club and the Cornell Alumnae Club of New York city engaged the Garden Theatre for a benefit performance of The College Widow last evening. The proceeds are to be devoted to the fund for the new athletic field at Ithaca. The house was decorated in college colors.

Annie Ward Tiffany was the guest at a dinner given by Blanch Morgan, of Proctor's 125th Street Theatre, March 29. There were twenty guests at table, and all had a delightful time. Miss Tiffany has been engaged for the Rogers Brothers' company for an Irish part in their new production, opening next August.

Marie Tempest and her company sailed from Liverpool April 8 on the Lucania for a month's engagement in the Empire in The Freedom of Suzanne.

Louis James was knocked down by an automobile the afternoon of April 7 in saving a red-headed urchin from being run over in Thirty-ninth Street, just off Broadway. He got the boy out of danger, but the automobile knocked him down. He sprained his right hand, and was going around with it in a sling later in the week.

The Orleneff company of Russian players, who presented Tchirikoff's The Chosen People so successfully at the Herald Square Theatre two weeks ago, gave another performance of that play April 5 at the Educational Alliance in East Broadway.

Recreation is now under the editorial control of Dan Beard, so long famous for his illustrations and outdoor books. This clean and wholesome magazine is cleaner and more wholesome, if possible, than ever. Especial attention is paid to the automobile, camera and boys' departments, as well as those which were justly popular under the former director's care.

The cast of She Stoops to Conquer, which will be revived by Liebler and Company at the New Amsterdam Theatre April 17, will be: Isabel Irving, Miss Neville; Louis James, Hardcastle; J. E. Dodson, Diggory; Mrs. Charles Calvert, Mrs. Hardcastle; Sidney Drew, Tony Lumpkin; Frank Mills, Hastings; George Holland, Sir Charles Marlow.

Professor Adolphe Cohn, of Columbia University, delivered a lecture on Molière's The Misanthrope last Saturday afternoon, preceding the performance of the comedy by Mr. Mansfield and his company this week. The members of the "Société Française de l'Université Columbia," who give a French play each year, have taken the boxes for the farewell performance of Mr. Mansfield's engagement in The Misanthrope.

#### IN BROOKLYN THEATRES.

This ought not to be a dull theatrical week in Brooklyn, even though the fine Spring days mark the beginning of the Coney Island outdoor shows and the shortening of the season in town, for nearly all the houses offer lively and successful attractions. At the Montauk Theatre Maude Adams is seen in The Little Minister, followed by the play in one act "Op o' Me Thumb." Arthur Byron is the leading man.

Babes in Toyland is at Teiler's Broadway Theatre for a week's engagement.

Lew Dockstader and his minstrels appear at the Majestic this week. Neil O'Brien, Carroll Johnson, W. H. McDonald, John King, W. H. Hallett, Matt Koebe, Harry Ellis, and Manuel Roman are a few of the singers and dancers.

Billy Clifford is seen at the Grand Opera House in How He Won Her.

Bronson Howard's Aristocracy is offered at the Bijou and Edna May Spooner is the star. Cecily Spooner is seen in a role requiring vivaciousness and a rollicking spirit. Harold Kennedy has a part suited to his talents. The cast requires all the favorites, including Jessie McAllister, Olive Grove, Augustus Phillips, and Ben F. Wilson.

Siberia is the play at the Folly this week.

Maurice Freeman is seen this week at the Columbia Theatre in his best impersonation as Mephisto in Faust. This is the most ambitious offering of the season by the American Stock company. Nadine Winston returned to the company after an illness and appears this week.

Another of Hoyt's comedies is produced at Payton's. The last one, A Trip to Chinatown, proved so successful that the Lee Avenue Theatre patrons longed for another, and this week that old favorite, A Texas Steer, is Mr. Payton's offering. All the favorites appear in the comedy, including Corse Payton who plays as Maverick Brander, the Westerner, who experiences a hard time satiating his appetite seeking constituents. A brass band is an attraction in the production.

No Wedding Bells for Her is the Kremer production at the Park this week.

Kremer plays are popular in Brooklyn, and Wedded and Parted is at the Novelty, where it has been seen before by enthusiastic audiences.

The attraction at the Gotham this week is C. A. Taylor's Queen of the Highway. Helene McGowan appears as Belle Diamond, the bandit queen.

The Lyceum Stock company at Phillips' Theatre produce Alone in the World. The company gives able support to Emma Bell and W. C. Holden.

The Indian Maidens Burlesque company appear this week at the Gayety to repeat their success of last week downtown at the Star.

At the Star this week Al Reeves' Big Show presents two burlesques—The Chadwick Trial and Whirl-I-Fun.

In the olio are Cherry and Bates, trick bicyclists; Leah Roy, comedian, who makes his first appearance in the East this week, and Si Hassan Ben Ali Troupe of Whirlwind Arabian Acrobats.

VINCENT KIRK.

#### VAUDEVILLE.

At the Orpheum last week Carlotta the Marvel, Wilfred Clarke and company, Edna Aug. Signorina Mathilde Galliani, Orpheum Comedy Four, James J. Morton, Ebert Van Alstyne and Louise Henry, Jewell's Automatic Electric Manikin Theatre, the Lutz Brothers and the Brittons comprised one of the season's greatest comedy bills. Carlotta, owing to an accident early in the week, was replaced temporarily by the Tasmanians. This week Frank Keenan, Eva Williams and Jack Tucker, Carter, Cushman, Holcombe and Curtis, Techow's performing cast, George Wilson, Four Bards, Ed Latell, and Wlora Trio.

Last week at the Amphion George Monroe headlined a bill which included the Ten Ich Troupe, Felix and Barry, Frank Rush, Howard's ponies, Stanley and Brockman, Carlin and Otto, and Willis and Hassan.

This week, George Evans, Girard and Gardner, Crane Brothers, Three Yocarsis, Rawson and June, Adamant and Taylor, Lawrence Crane, Tom Almond, and Mabel Andrews.

Hyde and Behman's last week featured William Gould, Eugene O'Rourke, Edgar Bixley's Musical Cooks, Sherman and De Forest, Melrose Family, the Tobins, George C. Davis, and the Frontie Trio. This week Ross and Fulton, Barney Fuzan and Henrietta Byron, Matthews and Harris, Elizabeth Murray, Sisters Rappo, Sadl Alfarsah, Exposition Four, and the Misses Delmore.

Keenan's Fulton Street Theatre this week offers Woodland Symphonies, Thomas T. Hayden and company, Brown and Navarro, Niada, Joe Flynn, Adelaide Francis, Martine and Balao, Watson and Morrissey.

The Nassau Theatre (formerly Watson's) offers a vaudeville bill including Great Abba and company, Tom Gillen, Mason and Francis, Greles and Green, Nellie Maguire, Two Kingston Girls, Healy Sisters, and the Kalinos.

#### MUSIC NOTES.

Ernest Schelling, a former pupil of Paderewski, gave a recital in Mendelssohn Hall April 5. He played a classical programme with broad interpretation and clear expression.

A piano recital was given by Wesley Wyman in Mendelssohn Hall the evening of April 5. He played a Bach caprice that is entirely unfamiliar to a New York audience.

Ysaey gave his farewell concert in Carnegie Hall April 5. He was assisted by Anton Hekking, Jose Da Motta, and Rosa Zamels.

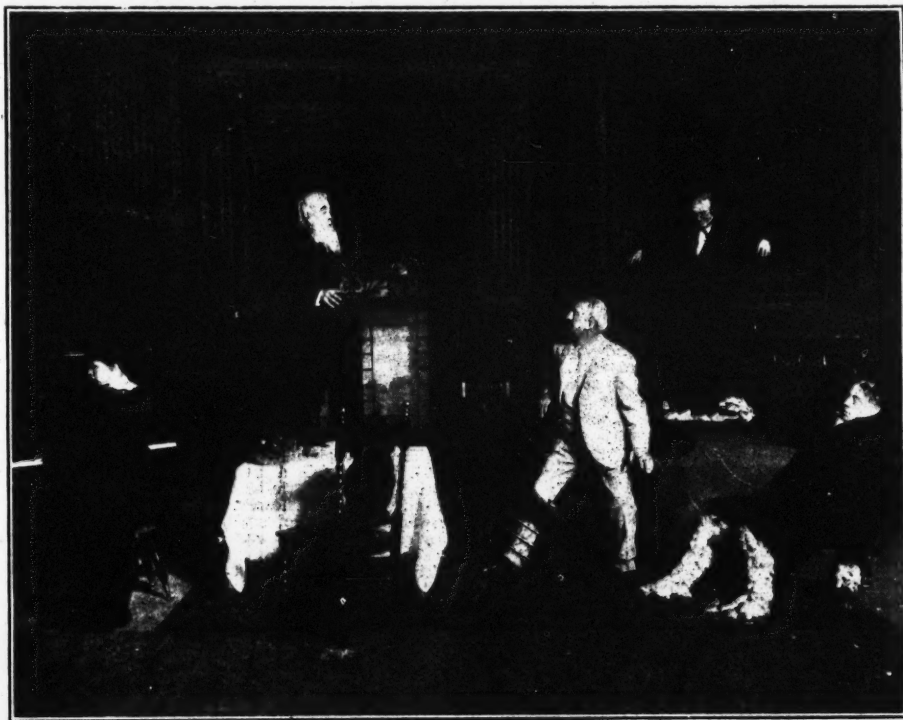
The Philharmonic Society has decided to continue its policy next season of having foreign conductors direct its concerts. The plan has resulted successfully from a financial standpoint.

Rafael Joseffy was heard in two concertos with the New York Symphony Orchestra in Carnegie Hall April 2. Walter Damrosch conducting. His playing was marked by the intelligence, skill and subtle beauty for which he is famed.

The Russian Society gave the last of its series of concerts in Carnegie Hall April 1.

Walter Damrosch sailed on the "Kaiser Wilhelm" April 3 for a month's rest on the other side.

The Volpe Symphony Orchestra gave its final concert of the season in Mendelssohn Hall April 4. Ella Russell, an American singer, who has appeared in concert in England more than in this country, was the soloist.



THE SYSTEM OF DR. TARR.

After a successful run of four weeks at the Berkeley Lyceum, New York, this amusing mad-house play has gone into vaudeville, with the original company. Frank Keenan opened in it at Proctor's Twenty-third Street Theatre last week. This week the piece will be seen at the Orpheum, in Brooklyn, and next week at the Circle, in this city. The success at Proctor's was so unprecedented—ten curtain calls a day being the average

—that Mr. Proctor requested Mr. Keenan to make a curtain speech at the close of every performance, on the ground that The System of Dr. Tarr had received the most remarkable recognition ever given to a legitimate attraction in vaudeville. The people from left to right are Frances Fontaine, Frank Keenan, George Richards, Wright Kramer, and Charles Mason.

two plays Amélie Costa and Mr. Scoppa sang. The French Consul, M. Soufflot de Magny, was the guest of the evening.

#### COMPANIES CLOSING.

The As You Like It company, with Florence Gale, and which was to appear at the Savannah Theatre April 7, canceled its engagement, and the company has disbanded, the members departing for New York.

The closing of the company, which had been sent out under the management of Kane, Shipman and Colvin, of New York, was caused by an accident to Miss Gale in Brunswick.

While getting out of a carriage she sprained her ankle. She kept her engagement at Brunswick, but a local physician forbade her appearing again.

The Maud Muller company, featuring Beulah Thompson, closed in Norfolk April 1 till after Lent, when a short Spring season will be given.

The Marie Wainwright company in Twelfth Night closed its season April 7 at Allentown, Pa. All the dates booked to April 29 have been canceled.

The Factory Girl, under the direction of Charles H. Wuerz, will close its tour April 10 at Bloomsburg, Pa.



AT THE THEATRES

To be reviewed next week:  
THE MISANTHROPE.....New Amsterdam.  
JINNY, THE CARRIER.....Criterion.  
THE HEIR TO THE HOORAH.....Hudson.

Knickerbocker—London Assurance.

Comedy by Dion L. Boucault, in five acts. Re-  
vised April 3.

Sir Harcourt Courtney.....Eben Plympton  
Max Harkaway.....William H. Thompson  
Charles Courtney.....Ben Webster  
Dolly Spanker.....Joseph Wheeler, Jr.  
Dazzle.....James Neill  
Middle.....Murray Carson  
Solomon Isaac.....Herbert Sleath  
Cool.....Robert Ayling  
Martin.....Alfred Lester  
James.....C. M. Dowd  
Grace Harkaway.....Ida Conquest  
Port.....Kate Phillips  
Lady Gay Spink.....Ellis Jeffreys

In notable contrast to the top-sided, one-role character of the average star vehicle is the cast of this famous old comedy as revived by the Knickerbocker. The public responded to the offering enthusiastically and full houses were the week's record. It was an interesting object lesson to those who are always boasting of the "palm days of the drama." Even the best of artists obtainable could not make the first acts of this classic seem anything but stilted and artificial. It was like a wooden clog of the olden time stripped of its case, showing the clumsy wheels in operation. This was made more evident by a stage management that emphasized the artificiality of the play and its lack of deep knowledge of life (it was written when Boucault was only nineteen). The traditional was too closely adhered to, and the interpreters were permitted to talk to the audience too much. Moreover, there was the wooden regularity of crossings and other formal and old-fashioned stage business that nowadays are out of place. More modern stage direction would have been suited to the methods of the very modern actors who appeared, and given a fictitious *raison-motivante* to the too-evident artifice of the author. This was especially noticeable in the first two acts. Then the story caught both the actors and their audience and the piece went at a gallop and carried everything with it, almost farce-like.

Ellis Jeffreys brought refinement and clear-cut elegance of manner and diction to the part of Lady Gay, and was deft in her flirtatious scene with Sir Harcourt. Those who rave over the foreign voice should have heard her metallic tones contrasted with the mellow melody of Ida Conquest as an American girl, and they would have gone away more thoroughly patriotic than ever. Miss Conquest may not have been crudely rustic, but she was very girlish and sweet, with the daintiness of the primroses she wore in her hair and gown, and made her part throb in girlish harmony. Kate Phillips offended by biting off her sentences and throwing them out into the audience. Eben Plympton gave a well-rounded and masterly delineation of Sir Harcourt that made almost consistent the courage necessary for the duel in the heart of the conceited old top and rascal. William H. Thompson was delightful, as always, in his bluff and wholesome picturing of the owner of Oak Hall. Oak seemed the only appropriate framing for such a sturdily vital portrait of an old master by an old master. Ben Webster played with dash and was well liked by the feminine portion of his audience in his Courtney courting scenes, though flaws might be picked in his playing of the goody-goody parts. Joseph Wheeler won immediately with one of his empty-headed impersonations that always delight because of the clever brain and sympathetic personality. It is felt that he is behind it all to make the characterization so finished and throbbing. James Neill was not so fortunate, though he played with bluff and dash. Murray Carson acted Middle in the spirit in which it was written, and which makes it but a satire on the cheap pettifogger who longs and deserves being kicked. Herbert Sleath played Cool so coolly that his lines congealed in his frigid throat and did not reach his hearers. Herbert Ayling and the others had little chance for personal distinction. Comparisons with other revivals of this play are not made, for they are too able to be unjust and influenced by sentiment for those who have passed over. Every production, like every soul, should be judged by its own merit and deeds, for only that way lies fairness, especially in all things which are part of theatrical history. The history, too, of this piece is too familiar to make necessary a retelling of the story.

Wallack's—The School for Husbands.

Comedy by Stanislaus Stange in four acts. Pro-  
duced April 3.

Betty.....Lucy Ashton  
Roger.....Charles Bowser  
Captain Lovel.....Wilfred North  
Lord Drinkwell.....Robinson Newbold  
Lord Playmore.....Bruce Delamater  
Sir John Manser.....Joseph Kilgour  
Lady Belle.....Alice Fischer  
Clarissa Huntleigh.....Frances Stevens  
Prince Asam.....Arthur Forrest  
Lady Alrish.....Grace Filkins  
Lady Spanker.....Ida Conquest  
Lady Tatle.....Mrs. Goldfinch  
Jocko.....William Sampson  
Lord Foppington.....James Lee Finney  
Warrant Officer.....Edward Dresner  
Constable.....Henry Belasco

It was an enthusiastic audience of Fischerites that packed Wallack's Theatre the night of April 3, and welcomed back to Broadway the whole-souled, breezy personality of their favorite, and responded with much din to that droll farce, *A School for Husbands*, that was as full of old jokes and situations as a crazy quilt is of other memories.

In London town in the year of 1720, a lady, who has been married for five years to Sir John Manser, came down stairs to find him noisily gambling with his friends, Lord Drinkwell and Lord Playmore. She shrieked her indignation at his making a tavern of their house. A nice, little family row starts. He tells her he is bored to death with her humdrum housekeeping, and, when an Indian Prince arrives with the news that she has fallen heir to a million and a half, she picks up courage and smashes crockery in imitation of Manser's ill manners.

A month later the second act shows her ladyship in all the gorgeousness her recent windfall can supply. Her mannerless lord becomes suspicious because of this sudden wealth, not knowing its source, and challenges several people to fight, while she defends herself against the women gossips so well with her tongue, one is convinced that five years of her society would have been far from monotonous. Little Clarissa has fallen in love with the handsome and frantic love-making Prince of India, and sends him a note to come to Lady Belle's apartment to elope, when he shall see the candle signal in the window. Of course, Lord Foppington gets the note, and is caught there by Lady Belle's husband. But she palms him off on the Constable as her husband, whose suspicious and debts she settles in the last act, when she takes him, fully forgiven, to her wide stretched arms.

Miss Fischer's art was much hampered by the artificiality and poor fitting of her material, but it is of the greatest credit to her powers that she did so much with what is almost a fantastic light opera libretto. She carried everything with breadth and dash, and with such a bubbling spirit than even her snappy speeches did not seem ill bred. It was unfortunate that the author gave her no chance to show that real feeling and deep sincerity that has made her so many friends. She showed it in one line, but that was her own, when, in response to tumultuous applause, she spoke her thanks and stammered, "I hope you mean it. If you do, I'm the happiest woman in the world."

There was more real interest in the love story of the pert little Clarissa and her Indian Prince, largely due to the natural methods and art of piquant Frances Stevens, and the enthusiastic love-making of that capital actor, Arthur Forrest. Grace Filkins caught many laughs with her assumed airs and butchery French. Mrs. Goldfinch and Mrs. Jeffreys-Goodfriend gave distinctly drawn character sketches of evil-minded

busybodies. Joseph Kilgour brought vigor and dash to the rollicking entertainment. Wilfred North and the other men had little to do, except James Lee Finney, who played Lord Foppington with artistic distinction and elegance far above his lines. The costumes were a delight to the many women in the audience, and had lines that were at least conceived with art and refinement of style.

Savoy—A Case of Frenzied Finance.

A comedy in three acts, by Kellett Chalmers.  
Produced April 3.

J. Willoughby Johnson.....Robert Fischer  
John Wesley Johnson.....William J. Ferguson  
Bat Scranton.....Frank Hatch  
Madison Spuyten.....John Flood  
Mr. Barre.....Walter Campbell  
Mr. Gilfeather.....Harry Botter  
Bennie Tucker.....Douglas Fairbanks  
Mrs. John Wesley Johnson.....Emat Wakeman  
Irene Johnson.....Olive Murray  
Daisy Johnson.....Laura Lemmers  
Mrs. Cramp.....Ada Gilman  
Amy.....Clara Gould

It was to be expected that the youthful author of Abigail would make hay while there were no clouds near his horizon. The result was *A Case of Frenzied Finance*, which is moved to the Princess this week and its title shortened to the more familiar "Frenzied Finance." The farce shows the hurried pitchfork in its construction. The idea is not bad, but its working out indicates lack of knowledge of technique and the requirements of stage presentation, while full of promise of better things. It begins slowly and clumsily, but gains momentum and interest and might be helped much by better stage management and some regard to the facts of life. These may be the signs of the trunkwork.

The story is about Benny Tucker, who is a bell boy in the Van Biltmore Hotel, but only "temporarily," as he says to the girl he loves. To this burlesque of some of the latest additions to New York's hosteleries comes Daisy Johnson, who is a student in a polite "finishing" school. From her costume she, too, evidently needs polishing, but she is looking for her father, who is hourly expected. He is the great copper king of Arizona. She meets the bell boy, with whom she has flirted often when the girls were out for their usual fresh air parade. They don't know each others' names, but she believes him when he declares he will rise above his petty trade in fake souvenirs of the hotel and become a dealer in watered stocks. A family of other Johnsons are sight-seeing through the hotel, and have lost the head of their house, who is "the leading director of funerals" in Yonkers. When he is discovered, the bell boy and others work up a good case of mistaken identity, believing he is the Copper King because their initials and hind names are the same. The bell boy gives him a tip on "P. Q. & W.," which he has overheard. Johnson consents to plunge to the extent of "fifty." Benny translates this to fifty thousand. Because he is the Copper King the broker who has an office in the hotel does not insist on a deposit, and the deal is in full swing, with Benny in charge of both it and the near-king, whom he conducts to the bridal suite to sleep off his inebriation in its \$16,000 bed.

The second act sees Benny in full charge as secretary and financial manager. The pseudo-magnate is quite willing, as he is having plenty of champagne and "the time of his life." The stock begins to soar. Benny plunges heavily, and invites the broker up to meet the daughter. The right princess comes and Benny learns the truth, but he persuades her to pass herself off as the daughter of her father's Western enemy, who has arrived to give seat to the complication. The Wall Street man makes rush order love to the daughter of the "funeral director," and is accepted. The real King arrives, but is locked in a pantry just long enough for Benny to get hold of a certified check for the profits, which amount to over a million.

In the third act the important scene is where the magnate's Arizona friend and former enemy conspires himself judge and jury to decide what shall be done with this million. He overrides all precedent, and, like a true Westerner, makes his own precedent by giving it to the bell boy, whose brain made it. The King of Copper gives him his daughter, and things come out as they should when "it is to laugh."

Much of the stumbling of the first act was due to the writing and a stage management that did not help to build conviction in the minds of an audience that was anxious to be convinced. Impossible people did impossible things in impossible ways. There were too many wise lines, and that kind of cleverness which is cut out up the shears and pinned into the pages of the manuscript, like the talk of *A School for Husbands*. Dialects and characters were murdered and mauled out of all semblance to anything seen or heard in America. The Western people could not be recognized as from the range, even with the brand of the programme in plain sight.

Much of the pleasure of the evening was due to the inebriated master of interments of William J. Ferguson. His "Happy Days" had the oily unctious of all wine, and his bewilderment at the difference, champagne and money, coming his way, was a delight. The men were all as good as possible with their thinly sketched parts. Robert Fischer and Frank Hatch were breezy and in earnest. John Flood is always the artist, and came up to his big scene with sincerity and power enough to almost make one forgive the caddishness of the character as written down by the author. Douglas Fairbanks was mainly enough as the bell boy to give the audience delight of satisfaction when he won out in money and marriage. Emily Wakeman had little opportunity for so clever an artist, but from her first line she had her audience's ear, ready to laugh the instant she sobbed another line as the lacrymose wife of the coffin dealer. Olive Murray worked a bit too hard, at what she hardly knew. Laura Lemmers might have been better if there had been any love story to get her pretty teeth in, but the author had forgotten to put in a real love story.

Hudson—A Blot in the 'Scutcheon.

A tragedy in three acts by Robert Browning. Re-  
vised with the following cast.

Mildred Tresham.....Grace Elliston  
Guendolen Troubadour.....Stella Martine  
Thorold, Earl Tresham.....William Beach  
Austin Tresham.....William Lamp  
Henry, Earl Mertoun.....John W. Albaugh, Jr.  
Gerald.....Theodore Hamilton

Other Retainers.....  
Clayton Legg  
Seymour Rose  
Thomas Irwin

Under the personal direction of Mrs. Sarah Cowell Le Moyne, *A Blot in the 'Scutcheon* was presented at the Hudson Theatre last Friday afternoon for the benefit of the Music School Settlement. A fashionable audience filled every available seat at \$5 each. Consequently a considerable sum was realized for a charity that appeals strongly to the cultured and wealthy. The staging was very artistic and the costumes quite beautiful. While Wilson Barrett divided the play into four acts and made a number of changes, Mrs. Le Moyne chose to follow the text with but little variation. The sad, sympathetic story, which is more lyric than dramatic, is familiar to all "Browningites." The rash, ignorant, youthful though compromising and sinful love of Henry, Earl Mertoun and Mildred Tresham, the intense wrath and murderous revenge and death of Thorold Tresham, Guendolen's strength of womanhood and broad human sympathy, and the fatality of it all, teaching "the wages of sin is death," are brought out strongly even by a reading of the play.

Mrs. Le Moyne portrayed Guendolen with grace, intelligence and finesse, though her voice seemed to fail her at times. Grace Elliston as Mildred was wonderfully attractive in her dainty personality, while mirroring both the girlishness and the womanly feeling of the part. William Beach imbued Tresham with the requisite vigor, hereditary pride, courage and revenge. Theodore Hamilton, appropriately cast in the part of Gerald, did effective work. John W. Albaugh, Jr., and William Lamp as the Earl and Mertoun and Austin Tresham, while acceptable, were not quite up to the standard of excellence set by the others of the cast.

American—Davy Crockett.

Five-act drama by Frank Murdoch. Revised  
April 3.

Davy Crockett.....James J. Jeffries  
Major Tylister.....Bob W. Wallace  
Oscar Crampton.....Thomas S. Lowell  
Nell Crampton.....George O'Farrell  
Big Dan.....John Marcovitch  
Yonkers.....Charles Dressel  
Fenton Almsworth.....Walter Rice  
Watson.....Dick Adams  
Dame Crockett.....Mrs. Logan Paul  
Bob Crockett.....Little Edwina Paul  
Eleanor Vaughan.....Anna Roberts

Had the title of the good, old Western idyl, Davy Crockett, made famous by Frank Mayo in which James J. Jeffries, champion heavyweight pugilist, appeared at the American Theatre last week, been changed for the occasion to "Deliberation" Crockett, it would have described exactly the mood in which the heavyweight played the character. To change the language of the famous line of the play a little, he waited every time to be "sure that he was right before he went ahead," and then he went slowly. But it gave the willing crowds more time to appreciate the points, and they did it thoroughly, for there was a rapid fire of applause every time the big fellow selected a new stage location for his huge frame. When he brought in lusty young fence posts and snapped them like pipe stems to make a fire for his unworthy rival in love, all in his mountain hut, there were audible murmurs of admiration from the gallery. Even the famous episode of keeping the wolves from invading the cabin by barring the door with his strong right arm paled before the moment when in the face of the assembled wedding guests he forgot for a moment his drawing deliberation of speech and movement, and with the simple climax, "Whoop! I am Lochinvar!" he snatched up the white clad lady of his choice and made for the basement door with her. The way he snatched the lady must be seen to be appreciated. It resembled a fashion dummy disappearing from a spot where it might be raised on. But he brought call and curtain-call, and Jim had to come out, and say: "I thank you all, very, very much." Jeffries looked absolutely relieved after the performance, when in a very tame three rounds of boxing with Joe Kennedy, described on the programme as only "a physical culture demonstration," he demonstrated anew that his boxing is better than his acting.

Anna Roberts made a pretty Eleanor Vaughan, and told the story of Lochinvar well in the scene in the cabin. But every woman in the house wondered how on earth she came out as good as new in her white lace wedding gown and with not even her hair mussed after that long ride on "Devilskin," just after she was so suddenly snatched into becoming Mrs. Lochinvar. Of the rest of the cast, little Edwina Paul was most self-possessed and natural as Bob Crockett. Mrs. Logan Paul made a satisfactory Dame Crockett, and Walter Rice as Fenton Almsworth did a very little bit very well. The others call for no special mention.

Thomas E. Shea, in repertoire, is the attraction for this week.

Star—The Gypsy Girl.

Melodrama in four acts, by Hal Reid. Produced  
April 3, 1905.

Freckles.....Gladys Smith  
Rollo.....Harold Selman  
Irving Thorwald.....George B. Miller  
Ben Bolton.....Teddy Le Duc  
Gypsy Jack.....Joseph Wheelock  
Murphy Mack.....A. McCaskel  
Blondy Dutch.....J. A. Curtis  
Adelaide Stanhope.....Adeline Dunlap  
Alice Bolton.....Emmy Alton  
Meg Merritt.....Francis Young  
Daisy Dean.....Dolly Kemper

*The Gypsy Girl*, a new drama, by Hal Reid, was last week's attraction at the New Star. It proved an interesting, though quite conventional play, and was well presented by a company of more than average merit. Its story opens in a gypsy camp, where the heroine of the play, little Daisy Dean, is living as a ward of the gypsies. She is an heiress, but this fact is known only to Irving Thorwald, a scheming rogue, and his confederate, Adelaide Stanhope. These two villains order the gypsies a large bribe to secretly put the child and her little brother out of the way. The children escape, however, aided by Ben Bolton, a tramp, and Rollo, a gypsy boy. Their enemies pursue them, but are again and again baffled. They accomplish the death of the little boy Freckles at last, but Daisy survives, and, swift retribution overtaking her cruel foes, comes into possession of the wealth they had so coveted.

Dolly Kemper, in the principal part of Daisy Dean, gave a very sprightly and pleasing portrayal of her juvenile role. Adelaide Stanhope, "the Leopardess," was well impersonated by Adeline Dunlap, who gave a rendition clear cut and forcible with much distinction of manner, while George B. Miller, as Irving Thorwald, was an ideal villain. The Ben Bolton of Teddy Le Duc was an excellent character sketch, and Joseph Wheelock was equally successful in the part of Gypsy Jack. Gladys Smith, as "Freckles," displayed much skill in handling her pathetic role, and Francis Young did some good work as Meg Merritt, the Gypsy Queen. A. McCaskel was excellent in the small part of Murphy Mack and J. A. Curtis as Blondy Dutch furnished considerable amusement by his grotesque comedy. Emmy Alton rendered her lines in a very sympathetic manner and Harold Selman pleased as Rollo, a gypsy boy. This week, *Wedded, but No Wife*.

New York—The Prince of Pilsen.

That cleverly amusing Prince of Pilsen, who remained for a long time after he made his first bow on Broadway and who since has made many visits, returned to New York last week, and was heartily welcomed by a large audience. There have been many changes in the cast. The principal present are Carl Otto, Arthur Donaldson, Hans Wagner, Jessa Dandy, Lieutenant Wagner, Ivar Anderson, Arthur St. John Wilberforce, Percy F. Ames, Francis, James Francis Sullivan, Sergeant Brie, Peter Swift, Jimmie, Stella Martine, Mrs. Madison Crocker, Louise Willis, Edith Adams, Almyra Forrest, Sidonie, Jeannette Bageard, Nellie Wagner, Marie Welsh. Its stay is indefinite. Mr. Savage has not permitted the production to deteriorate, but in every particular it is fully up to his usual standard.

At Other Playhouses.

ACADEMY.—Blanche Bates' final performances in *The Darling of the Gods* are taking place here, and next Monday, it is announced, she will appear in this play for the thousandth time.

AMERICAN.—Thomas E. Shea in repertoire is the week's attraction.

BELASCO.—Mrs. Carter continues with success in *Adrea*.

BIJOU.—David Warfield will give another extra matinee of *The Music Master* on Thursday.

DALY.—This is the last week of *The Duchess of Dantzic*. James T. Powers, in *San Toy*, will follow.

EMPIRE.—William Gillette will be succeeded next week by Marie Tempest.

FOURTEENTH STREET.—James J. Corbett and company in *Pals*, which was reviewed in *The Mirror* recently, is the attraction.

GARDEN.—The College Widow continues, to the pleasure of its audiences.

GRAND.—Woodland is the bill.

HERALD SQUARE.—This is the last week of *The Woman in the Case*.

IRVING PLACE.—Ferdinand Bonn makes his final appearance this week and Agathe Barsescu reappeared here in Schiller's *Don Carlos*, which was played last night and will be repeated to-night (Tuesday). Wednesday night Herr Bonn will play his farewell as Wallenstein in Schiller's *Wallenstein's Tod*. Thursday night Christians appears in *Die Beruhmte Frau*, and on Friday Madame Barsescu may be seen as Maria Stuart.

and Herr Christians as Mortimer. Both performances on Saturday will be Der Veilchenfresser, with Rudolph Christians as Victor von Berndt.

KNICKERBOCKER.—The time of London Assurance has been extended.

LEW FIELDS.—A new song or two, fresh jokes and novel bits of comedy business are added every little while to *It Happened in Nordland*, and the interest keeps up splendidly.

LIBERTY.—The Education of Mr. Pipp reached its fiftieth performance Monday night.

LYCUM.—Mrs. Leffingwell's Boots had its one hundredth performance April 5. Silver souvenirs were distributed.

NEW STAR.—Wedded But No Wife is the attraction.

MAJESTIC.—Manager John S. Flaherty has engaged Kellar for this house for three weeks. This clever magician has not been seen on Broadway since 1903, and if his present engagement at the Majestic is successful, an annual Spring season of magic at this house will be one of the features of the theatrical year. A large audience last night witnessed the first performance of the engagement. Kellar, in feats of sleight-of-hand and illusions, is followed by Valadon's feats, the work of these two neomancers contrasting pleasingly.

MADISON SQUARE.—Manager Walter N. Lawrence will discontinue Mrs. Temple's Telegram here in the eleventh week of its run to produce *The Firm of Cunningham*, contract for which are imperative. This new play is by Willis Steel, and will go on next Monday with Hilda Spong in the leading role.

MANHATTAN.—This is the final week of Mrs. Fluke and the Manhattan company in *Leah Kleschna*. So unusual was the demand for seats at the second of the special matinee performances by the Manhattan company of the three one-act plays by Mrs. Fluke, *The Rose*, *A Light from St. Agnes* and *The Eyes of the Heart*, that a third performance has been arranged for to-morrow (Wednesday). The Manhattan will remain closed next week (Holy Week), during which preparations will continue for the production there by Harrison Grey Fluke on Easter Monday of *The Proud Laird*, a comedy by Charles Cartwright and Cosmo Hamilton happily satirizing certain characteristics of the Scotch. Last night, for the benefit of the Stoney Wold Sanatorium, Mrs. Fiske appeared in Act II of *Hedda Gabler*, and the Manhattan company in *The Eyes of the Heart* and *The Rose*.

METROPOLIS.—Queen of the White Slaves drew the usual large audiences last week to this house. In Old Kentucky is this week's bill.

MURRAY HILL.—James J. Jeffries in Davy Crockett is the attraction.

WEST END.—Williams and Walker opened a week's engagement here last night (Monday) with their company of colored comedians in *In Dahomey*, and their initial audience portends a successful engagement. Manager Blumenthal is preparing for the stock season here, in which Eugene Blair will be the star.

GOSSIP.

Ellanetta Harrison's suit for \$5,000 alleged to be due on a play called *The Stage of Life* against E. H. Sothern, was dismissed by Judge Walter Evans in the United States District Court in Louisville, Ky., March 31, by his sustaining the motion of the defendant, based on the ground of failure to make the requisite deposit for costs. In the petition it was alleged that Mr. Sothern contracted to buy the play, but the defendant filed an answer denying this.

Manager Herts, of the Porte St. Martin Theatre in Paris, who controls that theatre with Coquelin, is suing for fifty per cent. of the profits of the Duse engagement, claiming that she contracted with him at those terms for her Paris appearance.

The Home for Aged Actors in France, which was founded largely through the energy and influence of M. Coquelin *ancé*, seconded by his brother, has just received its first inmates. They include Mlle. Eugénie Petit and MM. Metriére, Danjou, and Victor Gay. M. Coquelin and some friends went to Pont aux Dames to welcome the first pensioners, who amid sylvan surroundings will end in peace the long and arduous life passed in the glare of the footlights.

Harry Sweetman has been transferred by the Shuberts from the advance of *The Chinese Honey-moon* and placed as resident manager of the Garlick Theatre in St. Louis.

Fanchon Thompson is reported engaged to Emil O. Pfister, a millionaire.

T. Daniel Frawley, who plays Robert Burns in Nancy Stair, told the Burns Society, speaking about the poet at its meeting last Friday afternoon. He spoke on "The Character of Robert Burns as Conceived by the Actor."

Dorothy Donnelly has been engaged for the leading woman's role in *The Proud Laird*, which Harrison Grey Fiske will produce in the Manhattan Theatre April 24. The cast will include H. Hassard Short, Thomas H. Thorne, Ida Vernon, and Belle Bohn.

Jefferson de Angeli is playing this week with his right arm in a sling, as the wrist was broken while he was automobiling April 9 near Yonkers.

Thomas E. Shea will produce Channing Pollock's *The Great Adventurer* on April 24 at the Park Theatre, Philadelphia, during the last week of his season. The production proper will be next season. Because of the lack of a house for rehearsals he will take his entire company to Philadelphia from Atlantic City the previous Sunday. Mrs. Shea will not be able to act again for at least a year because of inflammatory rheumatism.

The Casino rebuilding will begin this week, working day and night shifts. It will open in the middle of June with *The Earl* and the *Girl*.

Selwyn and Company filed articles of incorporation April 4 with the Secretary of State in Albany, N. Y., under the laws of the State. The capital stock will be \$50,000 (\$30,000 common and \$20,000 preferred). The purpose of the corporation will be the buying, leasing and subletting of plays, theatres and productions, building storehouses, scenery, and all matters in the regular line of theatrical interests. The officers are Edgar Selwyn, president; Margaret Selwyn, vice-president; Archibald Selwyn, secretary and treasurer. The offices are in the Broadway Theatre Building, New York City.

Florodora will go to Boston April 24 because of previous booking. It will return to New York for the Summer after its Boston run.

Campbell Stratton will star next season as Sherlock Holmes in *The Sign of the Four*. Mr. Stratton will give the play a production complete in every detail.

Harrington Reynolds arrived in the city per the *New York Sunday*, April 9, after completing a world tour with T. Daniel Frawley. He traveled direct from South Africa, via London, and reports theatrical business in Africa very bad, and in his opinion, it is a most desirable country to stay away from at present.

William E. Gorman's comedy, *A Friend of the Family*, will open for the Spring tour Monday, April 24, at the Murray Hill Theatre, this city. Harry Crandall and Violette Villiers have been engaged for the star parts. The company will play about six weeks over the Stair and Havlin circuit.

Josie Robinson Haywood became a member of the Actors' Fund last week. She will leave for Cleveland the end of the week to join the stock company.

Pasquella De Voe, who has been visiting France and Italy for some months, returned last week and is now in New York.

Sam Kronberg, who has been managing Madame Melba's concert tour, claims that he has a contract for Calvé's time all of next season, beginning in Toronto Oct. 23 and going to the Pacific Coast, and therefore cannot appear for Sam S. Shubert, as he has announced.



## SQUEEZED BY THE SYNDICATE?

Trust Methods Disclosed in the David Belasco-Joseph Brooks-Klaw and Erlanger Suits Over David Warfield and The Auctioneer.

Many prominent theatrical people were present in the Supreme Court in County Court House on April 6, when Justice Fitzgerald began the hearing in the suit brought by Joseph Brooks against David Belasco to dissolve the partnership which Brooks alleges existed between them for the exploitation of David Warfield and for a financial accounting, and the suit brought by David Belasco against Klaw and Erlanger, for whom Belasco says that Brooks appeared, simply as a dummy partner. He asks for a dissolution of the partnership, and also asks for an accounting. As the matter stood, Justice Fitzgerald decided that the cases be tried together. Samuel Untermyer appeared for Mr. Belasco and Abraham Gruber for Klaw and Erlanger.

Mr. Untermyer asserted for his client that in the partnership Mr. Brooks had acted for Klaw and Erlanger, and that the latter firm had profited by the booking fees on the production of The Auctioneer, in which David Warfield was being put forward at the time, and which is now the bone in the throat, as it were, of both sides. Mr. Gruber, on the other side, said he would prove that Belasco knew exactly what he was doing when he entered the partnership with Brooks, but that he had willfully concealed from his partner the fact that he was secretly sharing half of the royalties being paid Lee Arthur and Charles Klein, who were joint authors of The Auctioneer.

Lee Arthur Kahn was the first witness examined. He said he was asked by Belasco to write The Only Levi, and the name of which was afterward changed to The Auctioneer. He said he had an agreement by which he was to receive half of five to seven per cent. of the royalties, and that he was not to say anything about it to Brooks, as Belasco did not want him to know about it. Kahn said he subsequently called in Charles Klein to collaborate on the play because Belasco was giving him no help and he knew the play was being booked and did not want to disappoint the bookers. Later he admitted that Belasco worked at the stage rehearsals and said that Mr. Belasco was a "very valuable stage-manager."

David Warfield, looking almost as much the Music Master as he does on the stage, was the next witness. He said that the play, The Auctioneer, as originally written was nothing but "words," and that Mr. Belasco had practically rewritten it. He said he thought it was his own ability that saved the play.

Mr. Belasco then took the stand. He said that he was forty-six years old, had been a playwright and stage-manager for thirty years past. He had known Warfield since he was a boy, and, attracted by his talent, had conceived the idea of making a star of him. He said he had an idea for a play for Warfield, and in November, 1900, had made a contract to control him. He told of the evolution and production of The Auctioneer. It was a success at last, and he wanted to put it on the road. He went to Erlanger and told him he wanted a route, but Erlanger did not think much of Warfield, except perhaps as a Dutch comedian. Belasco said he was willing to stake his reputation on Warfield, and offered to give Erlanger \$300 or \$400, the usual rates for the season, and a small percentage. Belasco continued:

"Oh, to hell with percentages!" said Erlanger. "I'll tell you what, Belasco, you let me in this and I'll make the managers swallow this fellow, anyhow."

"It's not fair for you to hold me up by the throat," I replied, "after all I've done for you and the Syndicate. Don't push me to the wall. It looks like blackmail."

"Don't you dare to say blackmail to me," he said. "If you want a route you've got to let me in on this right."

Belasco said he offered twenty per cent, but Erlanger was more than disgusted and retorted:

"I want half the profits, and if you don't give me that I'll crush you out of business. I'll kick you out of this theatrical business, and hereafter you won't get another thing. If I don't get half I'll crush you."

Belasco said he took a week to think it over and then told Erlanger he could see no escape from the proposition and would give him the fifty per cent., but would insist on his own royalties as a secret author and a salary as stage-manager. Erlanger consented to the royalties, he testified, but said his (Belasco's) services could be given free, and added that no one should know of their arrangements and that Brooks would sign the contract as their representative. All checks, Belasco said, were to be paid to Klaw and Erlanger, and during the year he sent checks to Klaw and Erlanger as their share of the profits for \$30,014.

The first check was for \$5,809. The checks were introduced in evidence.

"Mr. Belasco, you sent checks to Klaw and Erlanger for \$30,014. Did you not receive as your share \$24,000?" asked Gruber.

The witness tried to answer the question in his own way, but Gruber pinned him down to an unqualified reply, and finally Belasco said "Yes." It was afterward explained by Belasco that \$12,000 was his royalties as author.

"And how much had you previously paid for bookings?" asked Mr. Untermyer. "The Heart of Maryland's bookings cost me about \$400," Mr. Belasco replied.

Mr. Belasco further said that he had never had a contract with Mr. Brooks, and that he had never spoken more than ten words with him in his life. He said further that after Mr. Erlanger had gained his point in regard to the fifty per cent. profits to be given him he declared himself in the following terms:

"Now," he said, "remember, I want no one to know of this, or there will be an awful mess. You have had enough of Frohman. He has treated you like a dog, and robbed you right and left. I'll send Brooks to you to sign this contract. He is our agent, and will represent us, but I want the partnership in his name, so no one can say Klaw and Erlanger are your partners. If there's a row, Brooks will be your partner. If those fellows across the street know about this they'd raise hell."

"Who were the fellows across the street?" Mr. Untermyer asked.

"Frohman and Al. Hayman," replied Belasco, quickly.

Mr. Gruber objected to this, and after a long flow of words Mr. Untermyer asked Belasco if the names had been mentioned at all. "Oh, yes; they were mentioned later," was the reply. Mr. Untermyer said that he would prove that the Theatrical Syndicate had established a reign of terror and slavery among managers and stars. "East of St. Louis," said he, "Klaw and Erlanger have complete control; west of St. Louis Al. Hayman is in power, and in the rest of the country, including the large Eastern cities, Frohman controls the situation."

The case was continued on Friday, April 7, when Mr. Belasco was again put upon the stand and cross examined by Mr. Gruber. Mr. Belasco said that he was interested in four companies now performing, but that they were all bottled up in New York except The Heart of Maryland, which is playing in small towns in the South. He admitted that in 1900 the companies played out of the season in first-class theatres, and that Klaw and Erlanger booked them, and their fees were \$300 or \$400 for the season of each play. Mr. Belasco when asked if he had in his possession \$5,000 of the profits, said that he had only \$2,500 that he had kept for legal expenses. He said that he had never opened a partnership banking account, and Klaw and Erlanger had never given him their share of the \$5,000 spoken of as co-partnership funds to deposit. When asked if Klaw and Erlanger were not entitled to \$2,500 from him, he said: "If they will acknowledge me as their partner I will pay it to

them." He said that Klaw and Erlanger had tried to get Blanche Bates away from him when she was a profitable attraction, and that he was obliged to give up one-half of the profits of Mrs. Carter's tours to Charles Frohman when she became a paying attraction. He told of how he had been obliged to play his companies repeatedly in one-night stands, to make long jumps, and of how he had had to play Henrietta Crossman at the Yorkville theatre three times in one season, and of how his dates were canceled by Klaw and Erlanger at the last moments. He told how the Syndicate barred him out of Washington, and how he was obliged to spend \$25,000 in securing and fitting up Convention Hall, in that city, in order that Mrs. Carter might appear there in Adrea.

The Heart of Maryland, Mr. Belasco said, was now playing wherever he could get dates for it in the towns where not kept out by the Syndicate.

He said that when Mrs. Carter played Zaza at Frohman's theatre he had to pay extra expenses, and give Frohman \$100,000 in addition. He acknowledged that he had been sued twice concerning plays of which he was the author, but said that he had won both suits. He said that when The Darling of the Gods was produced a Japanese woman, who had written a play for Klaw and Erlanger and who was in their employ, had made some charges at their instigation, and had secured some newspaper notoriety. He said that Klaw and Erlanger had had some say in the engaging of people for the cast of The Auctioneer. Mr. Gruber asked Mr. Belasco what he meant by the Theatrical Syndicate, and if they controlled the bookings, but both of these questions were objected to.

Mr. Belasco said he had in his possession some scenery, about \$50 worth and a few costumes, remnants of The Auctioneer. When asked if he had refused to turn them over, he said: "I will turn them over to my partners, Klaw and Erlanger." "I positively refuse to turn them over to Brooks," he said that when he played the Hollis Street Theatre in Boston with Mrs. Carter and Blanche Bates he had to give up fifty per cent. of the proceeds to Charles Frohman. Mr. Belasco said that he detested Klaw and Erlanger and their methods of driving hard bargains, and that if he had not felt so at the mercy of Erlanger in the matter of booking he would have struck him at their interview when he demanded fifty per cent. of the profits of Belasco's productions. He said that after being repeatedly dunned by Klaw and Erlanger he sent for Brooks.

"What for?" asked Mr. Gruber.

"To give him a piece of my mind. I was sending them large amounts from the profits, and they were trying to crush me and everybody else."

"Where is Miss Crossman?" asked Mr. Gruber.

"Klaw and Erlanger have got her from me," replied Mr. Belasco.

Mr. Belasco testified that Klaw and Erlanger never charged him a cent for booking Mrs. Leslie Carter. "They wanted to book her for prestige," he said, with a smile.

In regard to the funds in the partnership matter Mr. Belasco said they were kept in two accounts, David Belasco personally and the Belasco Company. Mr. Brooks' name never appeared in the matter on the programmes or otherwise. Mr. Belasco declared that the testimony of Lee Arthur that he told him to keep quiet about his (Belasco's) share in the royalties of The Auctioneer was false.

Mr. Klein, one of the authors of The Auctioneer, was called to the stand, and asked: "Did Belasco ask you to keep secret the fact that he was financially interested in the play with you?" He answered, "No."

B. F. Roeder, business-manager for David Belasco for over twenty years, testified that he went to the office of Klaw and Erlanger with Mr. Belasco when he finally assented to giving them the fifty per cent. of the profits that they asked for. Erlanger said that the contract must be made out in the name of Brooks, otherwise "the fellows across the way would raise hell." When the contract was finally prepared and revised Belasco signed both copies. Mr. Roeder said that Erlanger sent for Brooks, and said: "Joe, sign this;" and Brooks signed both without reading them. Erlanger kept one, and Roeder took the other back to Belasco. In a clause added to the contract it said that all the bookings were to be attended to by Brooks, etc.

The witness corroborated Mr. Belasco's testimony as to the fifty per cent. terms that Erlanger demanded for booking The Auctioneer. It also developed in Mr. Roeder's testimony that in the contract with Sire for the production of The Auctioneer in 1901 Klaw and Erlanger were to have fifty per cent. of the receipts. Later they claimed that there was a clerical error in the contract, and that it should have been sixty per cent. on all over \$5,000. He said that Klaw and Erlanger got the extra ten per cent., but said to him that they were partners with Mr. Belasco and would turn the money over to him each week. The books of the Belasco Company were produced, and showed that The Auctioneer did a large business at the Bijou Theatre in 1901.

Asked if he knew Lee Arthur, Mr. Roeder said he met him in New Haven. Asked if he remembered asking him to sign a receipt for \$1,000 to be charged up for staging the play, Mr. Roeder said he never had such a conversation with Arthur, and wouldn't be concerned in a crooked deal. He said that after Dec. 15, 1900, he conducted all the business negotiations for Mr. Belasco with Klaw and Erlanger, and understood that Brooks acted simply as an agent of Klaw and Erlanger in signing the contract relative to starring David Warfield. The case was continued until April 10 at 10:30.

Yesterday morning (April 10) the examination of F. Roeder, business-manager and confidential man for David Belasco, was continued by Mr. Gruber. Mr. Roeder was asked if there were ever any statements from Klaw and Erlanger relative to the division of the profits for The Auctioneer and showing on the face of them that 50 per cent. of the profits were accredited to Joseph Brooks. Mr. Roeder replied that he did not know. The ledger of David Belasco was produced and it was shown from its entries that Mr. Belasco paid out \$8,000 in the production of the play prior to its first performance in New York.

Mr. Roeder testified that he had almost daily conversation with Mr. Belasco between the time of the second interview with Erlanger and the time the contract was signed.

Mr. Gruber asked: "Did he tell you anything about Klaw and Erlanger having control of first-class theatres and being able to give The Auctioneer a good booking route?"

"Yes, Mr. Belasco told me that the day we went to Erlanger's office, but I already knew it. It was a self-evident proposition."

"Tell us what you know about the ability of Klaw and Erlanger to book in first-class theatres in 1900."

"It was necessary to book through them, because they controlled the first-class theatres throughout the country. If I had an attraction and wished to play Buffalo or Washington, say, for instance, I couldn't get in there without the personal good will and favor of Klaw and Erlanger. That was the condition in 1900."

"How many plays had Klaw and Erlanger booked for Mr. Belasco previous to December, 1900?"

The Heart of Maryland, Madame Butterfly and Naughty Anthony. Mr. Belasco paid them \$300 for booking The Heart of Maryland. Naughty Anthony they booked for nothing at the solicitation of Charles Frohman.

Mr. Roeder testified that Zaza was written by Pierre Berton and Charles Seymour, that he went to Paris with Mr. Belasco and saw the play

produced there, that Mr. Belasco secured it and adapted it.

He further testified that Charles Frohman booked Zaza and received money for it. He did not know whether Klaw and Erlanger got any of the money or not. Mr. Belasco had no written agreement with Frohman to produce Zaza, but in order to get a route for it Belasco agreed to give Frohman one-half of the proceeds, adapt the play and get the star. Mrs. Carter got only a salary out of it.

Mr. Roeder said that he himself went on the road with The Auctioneer for the two weeks before it was presented in New York. He said that later, in the office in New York, he attended to all the details of the business, while Mr. Belasco looked over the reports of The Auctioneer every week and signed all the checks. In December, 1900, Mr. Roeder said that he instructed the bookkeeper in the office to mail all checks intended for Klaw and Erlanger in envelopes addressed to Joseph Brooks.

Six letters to Brooks from the Belasco offices were offered in evidence, one from Mr. Roeder to Mr. Brooks, reading: "I have your check ready, but Mr. Belasco wants to see you before I send it," etc. Letters sent by Brooks in relation to money due Klaw and Erlanger were also introduced, and a letter from Erlanger to Roeder in relation to the Warfield and Carter routes for 1903-1904. Mr. Roeder said that Mr. Belasco gave no money to Klaw and Erlanger for booking Mrs. Carter and Blanche Bates, but the privilege of booking them as the best attractions possible. As Klaw and Erlanger were part owners of many of the theatres where Mrs. Carter and Blanche Bates appeared, they probably received money from somewhere, perhaps from Frohman. Mrs. Carter and Miss Bates were starred solely under the management of Mr. Belasco. Klaw and Erlanger attended to all the bookings of The Auctioneer from the beginning, and Mr. Belasco had control of all the moneys. At the end of the season of 1902-1903, in May, Roeder himself got \$1,200, his pay for the season and for all the work he had done previously.

During the afternoon session of the Court there was quite a game of hide and seek as to the whereabouts of the original articles of agreement of the parties composing the Theatrical Syndicate. The hunt is still on. The examination of B. F. Roeder was continued, and he gave further testimony as to the amount of compensation received by him for his services in the negotiations for the production of The Auctioneer. The letter was also produced and offered as evidence in which Mr. Brooks wrote to Mr. Belasco on Nov. 23, 1903, annulling the partnership and asking for an examination of books and accounting for moneys. This was answered on Dec. 1, 1903, according to the request for an examination of the books, etc. Mr. Roeder testified that in addition to his salary he received ten per cent. of Mr. Belasco's profits from The Auctioneer. In the summer of 1901 he called upon Klaw and Erlanger to see about their share of the expenses. They said that they had rather have Mr. Belasco advance the money, and, if there was any loss, their share would be at once forthcoming. Mr. Roeder said that after Brooks began sending dummy letters he often let his statements get a month or so behind in sending, on account of so much friction and annoyance.

Until Brooks began to write the dummy letters all checks were mailed to Klaw and Erlanger themselves. The books of the Belasco Company were examined by an expert on behalf of Klaw and Erlanger.

He said he had no correspondence with Brooks whatever except in the formal demand for checks.

Samuel F. Nixon, of Nixon and Zimmerman, of Philadelphia, was next put on the stand and examined by Mr. Untermyer. He denied several statements made by Mr. Belasco. He said he asked Belasco why Warfield did not play in Baltimore and Philadelphia, and Belasco said the management of Warfield was under the direction of Mr. Brooks. Said he never told Belasco that Klaw and Erlanger were getting commissions out of theatres in which they were interested. He said he had been in the theatrical business for thirty years and had had allied not "a joint" interest with Klaw and Erlanger and Charles Frohman for eight or nine years. He said they with Al. Hayman had made a written agreement with him and Zimmerman in 1900. He supposed the original document, which was prepared in New York, was in possession of Al. Hayman. He said each one had a copy. Asked if the parties to this agreement had any well-defined name, the question was objected to by Mr. Gruber. Mr. Untermyer said he intended to prove that the parties to this agreement controlled all first-class theatres, and so it was absolutely necessary for Mr. Belasco to make Klaw and Erlanger, and them alone, his partners. He asked Mr. Nixon for his copy of the agreement, but Mr. Nixon said he did not know where it was.

Abraham Erlanger was called. He said the agreement of 1900 was merely a renewal of one made in 1896. He said the original is in the possession of Al. Hayman, "now touring abroad in an automobile." He said he had no copy, and would swear he never had a copy. He said the agreement controlled only about sixty or sixty-five theatres and involved a small amount of money.

There were six parties to the agreement. He couldn't say who drew it. Al. Hayman kept all the books of the Syndicate and all he ever saw was the checks.

Mr. Walker, secretary for Al. Hayman, said he was a witness to the agreement. He had no copy of it and was ignorant as to where one could be had.

Marc Klaw testified that he had not read the agreement since 1896. He signed the renewal in 1900. He had no copy and did not know where one could be seen. He didn't think the agreement was drawn up by a lawyer, as he made many of the suggestions in it himself. It was an agreement relative to bookings of theatres, etc.

The case was continued till April 11.

## THE STOCK COMPANIES.

George Fawcett has determined to open the season of the George Fawcett company at the American Theatre, Monday, May 1, from Romeo and Juliet for one week. Percy Hawell, who has played Juliet in numerous other cities, will be the leading actress.

Jessie E. Pringle, after closing a successful season at the People's Theatre in Chicago, is taking a needed rest before opening her next engagement with the stock company at Poll's Theatre in Bridgeport, Conn.

The Chase-Lister stock company opened April 9 at the Orpheum Theatre, St. Joseph, Mo., taking the place of the Woodward stock company, which is transferred to Kansas City.

Katherine Kavanagh's sister, Mrs. Anthony Smith, died April 6 in Baltimore in St. Joseph's Hospital. Miss Kavanagh, of the De Witt stock company, was with her sister when she died.

John B. Whitman will be featured next season with the Shelby stock company, under the management of Shelby and Mayo.

Florence Gerald has been engaged for the Alcazar Theatre in San Francisco for the Summer. Helen Tracy succeeds Kate Devine McCron as Mrs. Pipp this week at the Liberty Theatre.

## ENGAGEMENTS.

Virginia Harned has been engaged by W. A. Brady to play the title-role in the forthcoming revival of Tribby, which will be presented at the New Amsterdam Theatre May 8. The company will include nearly all the players seen in the De Maurier drama when it was first presented in New York years ago. Wilton Lackaye will be seen again as the villain, and the role of Tribby will be played by Burr McIntosh, who originated the part here.

For the Sam Bernard production of the musical play The Kollieing Girl, which will be presented April 17 at the Herald Square Theatre: Hattie Williams, Almee Angeles, Edith Tittel, Thelma Fair, Flora Prince, Edna Goodrich, Joe Coyne, Harry Fair, George Grey, W. W. MacCollin, Sydney de laigh, George Moyer, Floasie Hone, Eugene O'Brien, George Odell, Armand Cortes, Belle Ashlyn, J. H. McCormack, Phyllis La Fond, and Marie Keller.

Thomas D. Daily, by Thompson and Dundy, for A Yankee Circus on Mars, at the Hippodrome.

## ACTORS' CHURCH ALLIANCE NEWS.

National (and Local) Headquarters, Manhattan Theatre Building, Broadway and Thirty-third Street.

The second euchre, under the auspices of the National Council (Mrs. J. Alexander Brown, Chairman), will be given at the Hotel Vendome on Monday, May 1, at 2 p.m. Tickets may be had of the committee or at the Alliance rooms.

The Committee of Arrangements is planning for a public meeting in the interests of the Alliance, to be held on an afternoon during the coming convention. On an evening of the convention it is expected that a dramatic or other entertainment will be given in aid of the National Council. At this entertainment executive officers of the chapters represented at the convention will be special guests. It is also hoped that on another evening of the convention a social reception will be given to the delegates under the auspices of the New York and Brooklyn chapters. Eminent speakers representing both the church and the stage will be present at this public meeting.

Mrs. J. Alexander Brown was hostess at the tea served at the Headquarters last Thursday, and among those present were Percy Plunkett, Laurene Santley, Mr. and Mrs. Hadfield, Rose Winters, Damon Lyon (who, much to the enjoyment of those present, recited "Lascia"), Mrs. Harry Leighton, Charles T. Catlin, Regina Well, Rena May, Eden Graville, Irene Langford, Mrs. R. A. Greenfield, Mrs. Newton Bennington, Bertha Livingston and Mrs. Agnes Burt. Mrs. R. A. Greenfield (Adelaide Cherie) will be hostess next Thursday.

## THE FIRST ACTORS' SOCIETY BENEFIT.

The Actors' Society, which has been in existence for a decade and has never before come before the public as a beneficiary, will make a new departure this week, and on Friday afternoon next, at the Criterion Theatre, will present a remarkable bill for the benefit of the building fund of the society.

The list of artists to appear includes William Gillette, Jefferson De Angeli, Digby Bell, Hy. Mayer (the caricaturist), Virginia Harned, Henry Miller, William Courtenay, Katie Barry, Harry Fisher, Grace Heyer, Frances Knight, John Glendinning, John Findley, Nella Bergen, Evie Greene, Lew Fields, Hilda Spong, Harry Connor, Fay Davis, Jessie Busby, Ernest Sandford, Alison Skipworth, Maggie Holloway Fisher, Laura Hope Crews, and Henry MacArdle. E. Y. Backus is to be the general stage-manager.

The Entertainment Committee comprises Ralph Delmore, chairman; Wright Lorimer, F. T. Mackay, Malda Craigen, Meta Maynard, John Glendinning, Alfred Fisher, E. Y. Backus, Hugh Ford, and Fanny Connor.

## VOELCKEL AND NOLAN NOT TO PART.

Rumors of a disagreement between R. Voelckel and John J. Nolan having been put in circulation recently, Mr. Voelckel last week sent the following letter to THE MIRROR, which explains itself:

To dispel the unfounded rumors now existing that I am to withdraw from the firm of Voelckel and Nolan at the end of this season, because of some alleged misunderstanding with my associate, and in justice to him, I would appreciate your kindness in giving the following few lines space in *The Mirror*: Contrary to rumors that I intended to withdraw from the firm of Voelckel and Nolan, proprietors and managers of the Black Patti Troubadours, which company will in June end its ninth successful season, I beg to state that my relations with Mr. Nolan have always been of the most pleasant nature and at present are more congenial than ever. Last week, while playing at Atlanta, we not only renewed our partnership contract indefinitely, but also prolonged a contract with Sissleretta Jones, the "Black Patti," for a term of years. It is our intention to have two companies on the road next season, each taking personal charge of one of them.

## WINDSOR HALL TO BE TORN DOWN.

Windsor Hall, the fashionable place of assembly in Montreal, is to be torn down in the near future, to make way for a new building. It has been the scene of many notable gatherings in the past and is rich in historical reminiscences. All the famous singers, musicians, lecturers and famous men and women from all parts of the world have appeared there before audiences notable for their elegance and numbers. In due time another hall will probably be built to take the place of the old Windsor, but there are many artists who will recall some of the biggest triumphs of their careers made within its walls.

## LOUIE FREER SUES THE SIRE.

Louie Freer has a suit on for trial before Supreme Court Justice Truax and jury to recover \$3,200 from the Sire Brothers for breach of contract. She was engaged for the production of The Man in the Moon in 1901, and alleges that she was discharged before the expiration of her contract. The defendants say she broke the contract herself by refusing to appear in the New York Theatre Roof-Garden. Miss Freer is now playing in London.

## HILDA SPONG TO STAR.

Hilda Spong, now playing the role of Madge Larrabee with Mr. William Gillette in Sherlock Holmes, has been engaged by Walter N. Lawrence to originate the stellar role in Willis Steele's comedy, The Firm of Cunningham. The play will be seen at the Madison Square Theatre on April 17, and will be staged by Leo Dietrichstein.

## Died.

CHENEY-BOUCICAULT.—At the Marble Collegiate Church, in New York, April 8, William G. Cheney, of Montreal, and Mrs. Louise Thorndyke Boucicault.

## Died.

ABROMOWITZ.—Mendel Abramowitz, on April 4, at his home, 67 Second Avenue, New York city, of pleuro-pneumonia, aged 42 years.

DEBROW.—Albert Debrow, on April 4, at the Emergency Hospital, Boston, from inflammation of the heart and dropsy, aged 20 years.

FINN.—Suddenly, in New York city, on April 9, Austin Finn.

DICKERSON.—William Dickerson, on April 6, at the Wadsworth Sanitarium, Moss Hill, South Norwalk, Conn.

HOWSON.—John Augustus Howson, in New York city, on March 29, of tuberculosis.

JONES.—Thomas H. Jones, father of Kitty Gilmore, on April 3, in Minneapolis, Minn.

KIELY.—At Riverdale, N. Y., on Sunday, April 2, Rev. James F. Kiely, suddenly.

LANSING.—Egbert S. Lansing, on April 4, at his home, 255 Sanford Avenue, Flushing, of heart failure, aged 63 years.

LYNCH.—Suddenly, at Fall River, Mass., on April 3, Joseph Lynch, aged 40 years.

STUART.—On Saturday, April 8, Rose Newham, wife of A. M. Stuart. London paper please copy.

## LISLE LEIGH

Leads—Albee Stock Co.—Pawtucket, R. I.

LEAH, THE FORSAKEN.—Her splendid emotional powers, the intelligence of conception and the finish of execution are a positive delight, and one follows her from one emotion to the other—dignified simplicity, tender love and sympathy, scorn, hatred, revenge, despair and repentance—with growing wonder for the actress who can so skillfully portray each.—PAW-TUCKET TIMES, April 6.

Those who were fortunate enough in being present last evening will not soon forget Miss Leigh's superb portrayal of Leah. Words cannot do justice to the virility and flush of her performance, and she even surpassed the many excellent characterizations she has previously given here.—EVENING TIMES, April 5.





## THIS WEEK'S ATTRACTIONS.

## Pastor's.

Empire City Quartette, Harding and Ah Sid, Fiske and McDonough, Estelle Wordette and company, Mademoiselle Olive, Russell and Locke, Daniel J. Harrington, Harry B. Lester, Elsie Carlick and Carrie Dumont, the Holdsworths, Bohme and Manny, the De-Anos, H. B. Riggs, vitagraph.

## Keith's Union Square.

Mary Shaw and company, Jewell's Manikins, Homer B. Mason and company, Marguerite Keeler, Lucy Clarke, Joe, Myra and "Buster" Keaton, Callahan and Mack, Mamie Remington and her "picks," Press Eldridge, Treloar, Marcus and Gartelle, Pierce and Malzee, John S. Ronney, Irving Jones, biograph.

## Proctor's Fifty-eighth Street.

Anna Karenina, with William Ingersoll, Grace Reals and James E. Wilson in the leading roles. Olio: Knox Wilson, motion pictures.

## Proctor's Fifth Avenue.

Romeo and Juliet, with Henry Woodruff and Isabelle Evesson in the leading roles. Vaudeville: Juan Calcedo, Marion Garson, Twin Nices, motion pictures.

## Proctor's Twenty-third Street.

Herbert Kelcey and Effie Shannon, Henry Lee, Tom Nawn and company, Dida (second week), Edith Helena, Lee Harrison, Four Musical Avolos, Lee Escamillos, Brown, Harris and Brown, Swift and Barton, Harry Brown, Aaron Brothers, Rooney's Sweet Urchins, Nat Jerome, moving pictures.

## Proctor's 125th Street.

The Charity Ball, with William J. Kelly, Beatrice Morgan, William Cullington, Dallas Tyler and others in the cast. Olio: Charles M. Ernest, Inness and Ryan, motion pictures.

## Hurtig and Seamon's.

Elita Proctor Otis, assisted by Hugh Ford, Twelve Navajo Girls, James Thornton, Ten Brooke, Lambert and company, Searl and Violet Allen, Herbert's dogs, Sabel Johnson, Tascott, moving pictures.

## Colonial.

For his initial week as manager of this house Manager Percy G. Williams presents Cecilia Loftus, Carter De Haven Sextette, Fred Niblo, Thomas J. Ryan and Mary Richfield, Wilfred Clarke and company, York and Adams, Trobin, Chevalier De Loris, vitagraph.

## Hammerstein's Victoria.

The Globe of Death (new sensation), Henry Miller (second week), Staley and Birbeck, James J. Morton, Grace Cameron, Smith and Campbell, Martini and Maximilian, Caron and Farnum, the Brittons, vitagraph.

## LAST WEEK'S BILLS.

PROCTOR'S TWENTY-THIRD STREET.—Frank Keenan, fresh from his great artistic success at the Berkeley Lyceum, presented The System of Dr. Tarr, one of the best of the one-act plays that he had done in the little playhouse uptown. The play was fully reviewed in THE MIRROR a few weeks ago, and it is only necessary to add that it made a complete and overwhelming success as a vaudeville attraction. The reception was so cordial that Mr. Keenan was forced to make a speech at several of the performances. The supporting company was excellent in every respect. Thomas Q. Seabrooke sang "A Little Street in Heaven," "The Prodigal Son" and "O'Hoolihan," from all of which the novelty has been rubbed by frequent repetition. He also attempted a few feeble jokes. John Ford and Mayme Gehrue, assisted by ten very lively misses, put on a splendid dancing act that brought down the house. The opening number was an Indian song, with squaws and braves, and a quick change brought the aggregation out in a splendid array of pink costumes that made a stunning effect. Mr. Ford and Miss Gehrue were at their best, and backed by the splendidly trained girls made an appeal to lovers of good dancing that was simply irresistible. Dida proved as big a puzzle as ever. Ferguson and Mack, real "variety actors," threw the audience into paroxysms of delight with their old-fashioned skull-cracking, knockabout turn. Fred Hallen and Mollie Fuller were very amusing in Election Bets. Josephine Gassman and her "picks" scored a hit that was very much out of the ordinary. Marion Garson sang charmingly. The Brothers Melvin did a very fine acrobatic act. The Piccolo Midgots, O'Brien and Dunlop, Short and Edwards, clever musical comedians, the Nolces, and the motion pictures were also in the bill.

CIRCLE.—Manager Percy G. Williams could not have made up a better bill for the closing week of this successful little theatre than the one he presented last week, if the whole matter had been planned weeks in advance. In the first place, he had the peerless Cecilia Loftus, who made her reappearance in vaudeville, after an absence in other fields of several years. To say that Miss Loftus' welcome was enthusiastic and heartfelt is putting it very mildly indeed. The cozy house could not possibly hold all the people that tried to crowd into it, and many disappointed persons were turned away. Miss Loftus' success was overwhelming, and she received a perfect ovation at every performance. She is such an absolute mistress of the art of mimicry that words seem useless in describing her performance. She gave ten imitations in all, every one photographic and phonographic in its accuracy, so that the spectators saw in succession Ada Rehan, May Irwin, Edna May, Dan Daly, Ethel Barrymore, Marie Dressler, Mabel Barrison, Letty Lind and Sarah Bernhardt in quick succession as they appear at their best. Marshall P. Wilder scored a big hit with his new "lecturette" on Japan. Eva Williams and Jac Tucker came in for more than a full share of the honors in their delightful comedietta, Driftwood, in which the winsome personality of clever Eva Williams has full play. Maxwell's Fireman Quintette, in The Fire Chief, sang splendidly and were vociferously encored. Ed Latell, with his new outfit and several new jests, made his accustomed success. The Four Bards, in their splendid acrobatic turn; Owley and Randall, presenting one of the best comedy juggling acts of the day; Tchow's remarkable cats, and Aurie Dagwell, with her songs, as well as the vitagraph views, helped to pass the Circle into history in a remarkable way.

KEITH'S UNION SQUARE.—Milton and Dollie Nobles were seen in Mr. Nobles' latest comedy, The Days of '49, in which they repeated the success they made on a previous visit. Annie Abbott, one of the "Georgia Magnets," puzzled the audience with her exhibition. Wood and Ray were extremely successful with their new act, all of which is in the burlesque vein. The entire turn is done in one, and in spite of this they made a pronounced hit. With a proper setting this act would compare more than favorably with many that are more pretentious. The dialogue is full of snappy lines and laughter was loud and frequent. Great Scott, a recent European importation, created something of a sensa-

tion. Mr. Scott climbs to the top of an unsupported ladder, and there does some very difficult feats of juggling, and also performs upon stringed instruments with as much ease as though he were on the solid stage. He was rewarded with abundant applause. Dillon Brothers had one of two new songs and Raymond and Caverly added some up-to-date jests to their already very funny act. The Empire Comedy Four, Cooke and Clinton, Three Yocarrys, Ollie Young and Brother, Martin Brothers, Rich and Harvey, Rose and Hatch and the biograph also furnished excellent entertainment.

PASTOR'S.—Le Roy and Clayton headed the bill and were seen in A Horse on Hogan, which is a screamingly funny sketch. Caron and Herbert put on a new act in which they appear as a West Point cadet and a raw recruit. Much amusing comedy business in the way of burlesque drilling is introduced with good results. The bulk of their acrobatic work is about the same as before, and it is needless to say that it is extremely good. Cliff Gordon made one of the hits of his life with his quaint and clever monologue. Tom Brown and Siren Navarro were pleasing all the time, whether as colored entertainers, Italians or Chinese. Their specialty is unique, and they need fear no competition. H. V. Fitzgerald was seen in a new one-man play, called The Mississippi Mail, in which he impersonated seven characters, with twenty-seven changes of costume. The act tells a complete story and is cleverly put together. Taken as a whole, the turn is as good as anything Mr. Fitzgerald has ever done. He carries special scenery and works as hard as ever to please. Irene Franklin, plump and pretty, offered a repertoire of new songs with her accustomed success. Dudley and Cheslyn's singing act met with approval. Other pleasing turns were given by Morton and Diamond, Armita and Burke, Neesen and Neesen, Tom Bateman, Millie Zoar, Behrend and Dannebaum, and the vitagraph.

PROCTOR'S FIFTH AVENUE.—Old Heidelberg was given a splendid production here last week and the members of the stock company had abundant opportunity to show their talents to advantage. The part of Karl was well suited to Henry Woodruff, and Isabelle Evesson did some of the best work she has done so far this season as Kathie. Gerald Griffin, as Doctor Juttner, was extremely effective, especially in the third act, in which he was very strong. Harold Hartwell, Wallace Erskine, Albert Howson, Gertrude Berkeley and Mathilde Deshon were among the others who played well. The olio included Thomas Q. Seabrooke, Delphino and Delmora,

who made her American debut. Miss Belfort is a fine-looking young woman, with great ease of manner and much magnetism. Her enunciation is clear, and she makes it her business to see that the points of her songs are properly driven home. She has a way of half-talking her ditties that is most captivating. Miss Belfort is heartily welcome, and will do us a favor by remaining here for a good long time. Clayton, Jenkins and Jasper made their reappearance after a long stay abroad, and were warmly greeted. Duffy, Sawtelle and Duffy replaced Mrs. Yeamans and Louis Wesley most acceptably. Helene Gerard, Aimont and Dumont, the Dinus Troupe, and the biograph completed the bill.

PROCTOR'S FIFTY-EIGHTH STREET.—Neil Burgess, after a long absence, appeared in a revival of The County Fair to record-breaking crowds last week. As Abigail Frue he kept the large audiences in constant good humor throughout the performance and curtain calls were in order after each act. He was ably assisted by the stock company, including William Ingersoll, Grace Reals, Agnes Scott, H. D. Hawley and others. The olio included Gilson and Countess, Lillian Bender and the motion pictures.

HAMMERSTEIN'S VICTORIA.—Henry Miller in Frederic Le Maitre, assisted by Laura Hope Crews, headed a strong bill. The Carter-De Haven Sextette returned after a long absence and repeated former hits. Edith Helena's high notes, Bedini and Arthur's Comedy juggling and dish-breaking act; Allent's monkey, Al Fields, Mamie Remington and her colored assistants; Three Ramblers, Aerial Shaws, and the vitagraph made the hours fly swiftly.

HURTIG AND SEAMON'S.—An excellent programme was furnished by Barney Fagan and Henrietta Byron, Canfield and Carleton, Eva Westcott, Carlisle's ponies and dogs, St. Onge Brothers, Misses Delmore, Martini and Max Millan, De Koe Trio, Roattino and Stevens, and the vitagraph.

PROCTOR'S 125TH STREET.—The Only Way, with William J. Kelley as Sydney Carton, proved a strong magnet last week. Beatrice Morgan as Lucie, Marion Berg as Mimi, James E. Wilson as Ernest De Farge, Scott Cooper as Mr. Stryver and Riley Chamberlin as Mr. Lorry did excellent work. The olio embraced the Basque Quartette, Marguerite and Hanley, and the motion pictures.

## THE FAYS GOING TO EUROPE.

The Fays, John T. and Eva, whose entertainment, called Thaumaturgy, has caused endless



THE MIRROR presents this week a photograph of Eva Williams, decorated with some sketches by her husband, Jac Tucker. In this picture Miss Williams is shown as she appears in the charming sketch, Driftwood, which is by all odds the most pleasing offering that these clever artists have ever presented in vaudeville. Several years ago, when the late lamented "Mike" Wolf was drawing his quaint pictures, depicting life among the children of the slums, Miss Williams conceived the idea of putting one of his odd little girls on the stage. She was the first to see the possibilities of the character, and her great success is ample proof that she has thoroughly real-

ized her ambition. Nothing finer in its way than her study of the waif has ever been done on the stage. It is art in its best and truest form, and makes an irresistible appeal to every lover of children, especially of those poor "kids" into whose lives so little sunshine comes, but who are generally cheerful, even under the most adverse circumstances. In Driftwood Miss Williams is seen at her best, and though the audience may laugh at her slang expressions there is a touch of genuine pathos running through it all that, even while the muscles of one's face are relaxed in a smile, causes a mist to rise before the eyes, for it deals with human nature.

Pete Baker, Edith Richards and the motion pictures. The continuous policy has been put aside at this house, and two performances are given daily, beginning at 1.30 and 6.30, and running until 5.30 and 10.30 p.m.

COLONIAL.—For the final week of the management of Thompson and Dundy, in conjunction with Tom W. Ryley, the bill was headed by Edna Wallace Hopper, who appeared by arrangement with Frank McKee, in a one-act play called Captain January, adapted by August Barrett from a book of the same name, written by Laura E. Richards about fifteen years ago. Captain January is an old lighthouse keeper, who has rescued a child from a wreck. She grows up to be about ten years of age, when relatives come to claim her. She refuses to leave the only "daddy" she has ever known, but as the Captain is very old the outlook is that the girl will only be with him for a short time, when in the natural course of events she will be taken ashore to live like other children. The character of "Star" gives Mrs. Hopper an opportunity to impersonate a child character, of the kind with which her first success in New York was scored. While she played it very well, the sketch did not make a vaudeville success, as it is most depressing. The supporting company included Paul Everton as the Captain, Herbert Budd as the Minister, William F. Ryan as Captain Narzo, and Kathryn Brown as Mrs. Morton. Much more to the taste of the patrons was the remarkably fine work of May Belfort, an English comedienne,

comment during their various tours of this country, have decided to sail for Europe on Tuesday, April 18, accompanied by Tom Wilson, their treasurer and press representative, and all the members of their executive staff. The company will be reorganized in England and will immediately start on a tour of the Summer gardens of Great Britain. They will begin the Winter season about Sept. 1 in Berlin, and expect to remain abroad for at least three years.

## "SLIVERS" IS ENJOINED.

Frank Oakley, better known as "Slivers," the circus clown who left Barnum and Bailey to join Thompson and Dundy's forces at the Hippodrome, was last week permanently enjoined from appearing for the next two years with any company except that of Barnum and Bailey. The hearing in the case was held before Judge Davis in the Supreme Court. Oakley's counsel alleged that "Slivers" was not out of the ordinary and that his place could be easily filled. A. H. Hummel, counsel for the plaintiff, proved to the satisfaction of the court that Oakley's services were most valuable, and the temporary injunction was made permanent. Mr. Oakley on Friday evening decided to obey the mandate of the court, and re-joined the Barnum and Bailey Circus at Madison Square Garden. He was given a royal welcome by the performers and the public, and the band played "When Johnny Comes Marching Home."

## VAUDEVILLE IN LONDON.

MIRROR BUREAU,  
TRAFALGAR HOUSE, GREEN STREET, LEICESTER  
SQUARE, W. C.

MARCH 22

From the fantastic to the realistic, the Hippodrome has exchanged its diversions. But it files in Fairyland, for Leo Kronau's military spectacle of America's Lads in Blue, which is intended to illustrate the life of the United States soldier in one of the forts. There is a great deal left to the imagination in this production, in which a number of young men advertise their drilling abilities in a smart, though somewhat staid, style. The garrison artillery is represented in practice with a Nordenfiedt gun and some of the infantry go through the well-known Zouave rapid drill with agility. The bombardment of the fort is brought on with a suddenness that was so startling that it finished before we could collect our senses, but as there seemed several men wounded from the attack of the warship, which was unfortunately hidden by the scenery, there could be no question that the attack was a vivid one. In the role of a red-cross nurse, Gusie Fraenkel, who was the leading soprano of the Irving Place Theatre, played an insignificant part. On the whole, the production seems to suggest that there are great opportunities in this style of spectacular diversion. Paul Cinquevalli is back again at the Hippodrome, and is undoubtedly the master of his art. The comedy introduced by his assistant now seems to stand apart, and the combination was heartily appreciated.

With several well-trained baboons and monkeys, Macarte produces an excellent act, full of novel effects and greatly enhanced by a couple of dogs in a boxing bout. The turn is a finished one and Macarte knows how to make each of his tricks appear strong for a finale. There is a greater number of living animals introduced in Jean Clermont's acts than I can remember having seen before in one turn. His pony, mule and hound perform in the swing, while a couple of cocks crow to each other at his command, and a French poodle plays "Home, Sweet Home" on the piano. His versatility was much applauded. The Wotbert Trio do some very smart straight tumbling, in which they use a see-saw to throw each other into double somersaults into chairs and onto shoulders with comparative ease. They work with accuracy and present their feats with a pleasant grace. The Cole de Losse Duo are still enjoying success and do not in any way clash with James Gee, who is back on the bill with his clever wire-walking act. His finale, in jumping over six chairs on the wire, is a difficult feat which is sufficient to win him the deserved applause on its own merits, without requiring him to appear so pleased with himself in having accomplished it. Mademoiselle Louise and Robert Cottrell have changed their act to a representation of American sport on horseback, in which they figured just as strongly as they did in their previous equestrian exhibition. Walthour puts his cycle against Kreamer's racehorse, "Dolly Varden," nightly on their movable track, to the interest of the spectators. With a few other turns previously mentioned, the Hippodrome has undoubtedly one of the most attractive bills in London.

Carmen de Faya is a Spanish dancer appearing at the Alhambra for the first time in England, and although her face was most pleasing, her personality did not strike me as strongly as did those of the other celebrated Spanish dancers who have appeared in London. A mistake seems to lie in the position allotted to her dancing partner, Señor Aragon, who was rooted to the center of the stage in all her dances, and he seemed to detract from her individuality entirely because of that. Then, again, a change of costume would have, I think, been much in her favor, and added to the success she made. This reminds me that La Guerrero is back from the States and is to appear at the Palace Theatre next Monday, where she will produce three pantomime sketches. The Alhambra's new ballet, My Lady Nicotine, has undergone a delightful revision and is now an immense attraction at this most popular house.

The Shepherd's Bush Empire has compiled a bill mostly familiar to the American public, so Mr. Verstone, my able confrère, writes me. Arnesen is conspicuously clever in his head balancing, and exhibits some astonishing feats on a tight wire, which were striking for both their neatness and sureness. Marba and Verity find a success in some terrible twists and tumbles given by Marba, which are really extraordinary. For Reform is the title of Hugh Stanton's sketch, which he has already made popular on this side. The Shepherd's Bush audience was not shy in welcoming him back. The Bellona has a most wonderful command over the many beautiful cockatoos they introduce in their act. They cycle and tumble like born gymnasts, and some very pretty effects are produced on the novel pieces of apparatus used. One song was evidently enough for Hamilton Hill to keep up his strong reputation, so the audience had to be satisfied with that. A feature of the Matweef-Hugastou Troupe of Russian singers, dancers and tumblers is in one of their number having been at the side of Father Gapon when the strikers were shot down by the military. Altogether, in a strong bill, Mr. Dobson, the courteous manager of the Shepherd's Bush Empire, has found many good attractions to warrant the packed houses they draw.

The meeting between the variety and theatrical managers last Tuesday, mentioned in my last letter, seemed to bode good results for the further meeting, which is to be held April 4.

The Tivoli Music Hall has appointed a new manager in Joseph Wilson, who is favorably known among the profession.

Gus Luken, of the Four Lukens, was married last Sunday to an English girl. I wish them all happiness. The Lukens are billed to appear at the Palace Theatre the middle of May.

The Hippodrome does not seem the same without its clown, Marceline, who sailed last week to open at Thompson and Dundy's New York Hippodrome.

The Hengler Sisters, with their mother, have arrived in London from the States, and are looking most charming, having enjoyed the voyage.

McPhee and Hill departed for the U. S. A. last week.

I am sorry to say that Miss Fredericks is not expected to recover from her serious attack of cancer. Her husband, Mr. Conrad, of Conn and Conrad, is to be sympathized with.

The Gotham Comedy Four are in future to be known as the Casino Comedy Four. J. W. Magers, the basso of the quartette, made a big individual hit while they were in South Africa, the papers commenting highly upon his voice.

The Daily Mirror's venture at the Lyceum, mentioned a few weeks ago without going into details, did not prove a financial success, because their special engagement of star artists ran up the salary list too high. The net loss was about £280 for the week.

Fiske and McDonough sailed on the Mesaba last week for America.

Many thanks for the interesting booklet and theatre news received from Keith's, in Philadelphia; also Packard's Exchange for their kind remembrances.

The Hoopers dissolve partnership at the end of this month, and Carl Hooper with his wife, Victoria Monks, sail for America on the New York April 1.

Barton and Ashley are making a big success at the London Coliseum.

The Three Geraldos opened at the Camberwell Palace in London and made a big success with their club-swinging act. They should find many good engagements with their new act.

The Gothams, Vi Holmes and Stewart and Fitzgibbons arrived last week from South Africa. Among those who sailed for those shores are Burke and McVoy, R. H. Douglas, Mary Thorne, Walter Bellonini, Mariotti Edgar and Ella Shields.

The following American teams are booked for South Africa during the next few months: Caron and Herbert, McDonald and Huntington, Phil and Nettie Peters, O'Rourke and Burnett, Burton and Brooks, Marsh and Sartella, Mr. and Mrs. Allison, Valmore and Horton, Leona Anderson, Pierce and Mazie, Stein Erretto Family.



VAUDEVILLE.

VAUDEVILLE.

VAUDEVILLE.

VAUDEVILLE.

# B. F. KEITH'S THEATRES AND VAUDEVILLE BOOKING CIRCUIT

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All good  
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PICAYUNE

And then came the artist of the evening—far and away better than the "character violinist," she bills herself. Miss Adams should be in next season's Orpheum Road Show. . . . The audience knew they heard an artist of high mark.

TIMES-DEMOCRAT

In make-up artistic, in selections judicious, in rendition sympathetic and genuine to a degree. . . . Time after time she was recalled until she finally bowed a laughing refusal from the wings. . . . A daintier act was never seen at the Orpheum.

DAILY STATES

Undoubtedly the neatest, most complete, and artistic act on the bill at the St. Charles Orpheum for this week and quite a number of weeks back is Mabelle Adams. . . . One of the greatest treats given the patrons in a long time.

THE NEWS

Miss Adams is a violinist of rare talent and ability. A pretty face, a fine form, and undoubted talents. She has mastered her art, and "fiddled" herself into the hearts of her audience.

THE HARLEQUIN

A very pretty girl and a very good musician.

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PRESS COMMENTS:

One of the most charming "skits," that has been seen at any of the local theatres for a long time is "The Widow Wise," etc., etc.—Lawrence, Mass., Sun.  
 A musical comedy sketch, which is making a hit, is "The Widow Wise."—Full River, Mass. News.  
 "The Widow Wise," a clever musical sketch, attracted much favorable attention, and won much applause.—N.Y. Herald.

CHAS. E.

MAUDE S.

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ORIGINAL

## "PHROSO?"

Week April 10, Trent Theatre, Trenton, N. J.; week April 17, Empire, Boston.

WATCH FOR THE FAMOUS DRIVE!

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"BABES OF THE JUNGLE."

April 10, travel; April 17, Orpheum, Omaha; April 24, Orpheum, St. Joe, Mo.; April 31, Orpheum, Kansas City, Mo.; May 8, New Orleans. From June 1 to Aug. 31, resting at Summer home, Macatawa Park, Mich. Sail for England September 4.

## MRS. WHALLEN'S BOY MIKE

The Playhouse, London, England, March 16, 1905.

The Oxford, London, Eng.  
 Whether it be due to its unique situation on the Central London Railway, or to the excellent management of Messrs. Gilmer and Platt, or whatever be the cause, it is a fact that business at the Oxford just now is as good as ever. We hear a lot nowadays of the badness of variety business through the competition of new places of entertainment, but neither this nor the fact that the present is a slack time of the year seems to affect the namesake of our premier University. The house is full night after night. About the best turn on the programme struck us as that of Mr. Mike S. Whallen, described as an American story teller. This gentleman is nothing short of a genius, who, seemingly all in one breath, rattles off stories in a strangely suspicious Hibernian accent, and ends by singing a song "getting at" various members of the audience before him—a "Tommy" with his best girl in the pit coming in for chaff equally with a trio in a box. Mr. Whallen also proves his versatility by turning from gay to grave and giving a pretty little recitation of what he called Italian pathos.

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EXTRAORDINARY SUCCESS. A FAVORITE EVERYWHERE.

April 17, Empire, Newcastle, Eng.; April 24, Palace, Hull; May 1, Empire, Bradford, Eng.

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## FRED NIBLO

"The American Humorist."

Have concluded my tour of the World, after playing in New Haven, last week. If New Haven was in France, you would never hear of Paris. American tour begins this week at the Orpheum, Brooklyn.

THE DUKE OF DUBSHIRE

Shed tears when parting from

## O. T. FISKE and NELLIE McDONOUGH

But we had to sail in order to bring GOOD NEWS to Tony Pastor's week of April 10.

N. B.—GOOD NEWS is a novel idea suggested by Theodore Roosevelt.

## CHARLES HORWITZ

Author of the best one act plays in vaudeville "The Trading Stamp Fiasco" for Mrs. Stuart Hobson and Co. "A Horse on Hogan" for LeRoy and Clayton. "The Two Senators" for Monroe, Mack and Lawrence. "Mrs. Murphy's Second Husband" for Grace Emmet and Co. "A Medical Discovery" for Kine and Gorthold. "A Strange Boy" "A Matrimonial Substitute." "The Widow Wise." "Regan's Luck" "The Electric Box." "A Rustic Romance." "The Hall Room Boys" and many other hits. For terms on sketches, plays and monologues, address: Care JOB. W. STERN AND CO. CHARLES HORWITZ, 34 East 21st St., New York.



VAUDEVILLE. VAUDEVILLE. VAUDEVILLE. VAUDEVILLE.

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BERT LESLIE & DAILEY ROBERT L.

Originators and Producers of their Own Methods in the Real New Laughing Craze, GOING ABROAD.

HAMMERSTEIN'S.

Bert Leslie and Robert L. Dailey made their Manhattan debut in vaudeville, in a skit called Going Abroad, which is excruciatingly funny. The comedians are extremely clever and kept the house in great humor. They were assisted by Maude Emery and Alexander la Rue. The act is full of cleverly arranged nonsense and is bright and interesting throughout.—New York Mirror.

SHEA'S BUFFALO.

Leslie & Dailey, the extra attraction in a clever skit called Going Abroad, made a great hit. They are great comedians with new ideas.—Buffalo Courier, April 4.

ORPHEUM, BROOKLYN.

Bert Leslie and Robert L. Dailey, assisted by Maude Emery and Alex La Rue, scored a tremendous success in one of the best comedy skits ever seen in Brooklyn. Mr. Leslie's slang is the brightest that could be conceived and his delivery is inimitable.—New York Mirror.

Just to get a Line on us...

April 10,.....DETROIT.....TEMPLE  
" 17,.....CLEVELAND.....KEITH'S  
" 24,.....PITTSBURG.....AVENUE  
May 1st,.....BALTIMORE.....MARYLAND  
" 8,.....PHILADELPHIA, KEITH'S  
" 15,.....NEW YORK....."  
" 22,.....BOSTON....."  
" 29,.....PROCTOR'S.....NEWARK  
June 5,.....PROCTOR'S.....23rd ST.  
We start for the coast in August. Booked then till Jan.

IN WM. MORRIS WE TRUST

and Doherty Sisters, which will be their return engagement.

I regret to say that Charles Leonard Fletcher was confined to his room last week with a severe attack of influenza. REVONOC.

The Burlesque Houses.

DREW.—The Parisian Widows drew large and well pleased audiences throughout the week. Especially good work was done by Nelson and Milledge, Rose Carlin, Kennedy and Evans, Ben Welch, and Charles Falke. Down on the Pike and A Day at West Point were the burlesques, which were well staged. This week Imperial Burlesquers.

GOTHAM.—Al. Reeves' Big Beauty Show scored a big hit with the regular patrons, who attended in large numbers and applauded everything on the bill. This week High Rollers.

LONDON.—The Majestics, including the Sisters De Faye, Anderson and Wallace and others drew well. This week City Sports.

MINER'S BOWERY.—The Trocadero Burlesquers, presenting A Misfit Family, and a good olio were well patronized. This week Bon Tons.

MINER'S EIGHTH AVENUE.—The High Rollers, in which Frey and Ferguson appear to great advantage in their new act, won hearty applause. This week Cracker Jacks.

OLYMPIC.—The Broadway Masqueraders pleased fair audiences last week. This week M. M. Theses Burlesquers.

NEWS FROM A DISTANCE.

Derenda and Green write from Johannesburg, South Africa, as follows: "We arrived after a very pleasant voyage of seventeen days, and reached Johannesburg three days before our date of opening at the Empire. Our first impressions of the Land of Gold and Diamond Fields were not of the best, but before we had been here a week we had made such a host of friends that now we are having a great time. It was a pleasant surprise to find such a large American colony in Johannesburg, several of whom seem to make a point of giving the 'glad hand' to all American vaudevillians visiting the town; in fact, we have found everybody, no matter of what nationality, very sociable. Indeed, in our travels in many lands we have never encountered better. One of the most enjoyable events recently was a picnic given to the Empire company by a few prominent citizens to a beautiful spot called Witpoortje Waterfalls. Johannesburg is a very busy and up-to-date city and the inhabitants are keen theatregoers, but very discriminating, as they have been educated up to the very best in vaudeville. Mr. Hyman's house is doing a prosperous business; the audiences attracted nightly are most appreciative and American acts appear to be very popular. The people in the present bill are all making good, viz.: The Vedmars, Sisters Florence, Brothers Durant, Charles Fisher Opera company, Billie Barlow, the Wilsons, Charles Fanning and Derenda and Green. The management is very kind and considerate to performers and those who are fortunate enough to receive offers need not hesitate in making the trip. The entire engagement is in the form of a pleasure vacation, there being only one performance each day, except Wednesdays, when there is a matinee. The climate is one of the finest to be found anywhere, and when our six weeks' engagement ends we will be sorry to leave. However, there are six weeks in Cape Town to follow. On our return to Europe we open at the Hippodrome, Paris, for one month, and then sail for America."

A LONG VOYAGE.

Fiske and McDonough had a narrow escape from being shipwrecked on the *Manitou*, of the Atlantic Transport Line, which sailed from London on Thursday, March 16. They encountered heavy seas and adverse gales from the start, and after a week's journey had made only 1,487 miles, less than half the distance across the Atlantic. On Thursday, March 23, when in latitude 46° 29', longitude 23° 52', the shaft of the engine broke and the ship was left at the mercy of wind and waves for nearly forty-eight hours. If the defect in the machinery had not been discovered in the nick of time the engine would have crashed through the bottom of the vessel. Those aboard would have taken to the lifeboats, but it is not likely that many would have survived, as the nearest point of land was hundreds of miles away, and a tempest was raging at the time. After temporary repairs had been made the *Manitou* steamed back to Falmouth, near Land's End, on the southwestern coast of England. She reached that port on Friday, March 31. The twenty-one passengers were then transferred to the *Minneapolis*. The latter, on which Fiske and McDonough were, arrived on Sunday, April 9, almost a month from the day on which they made their start for home.

THE BURLESQUE SITUATION.

It was announced last week that, beginning next season, Miner's Bowery and Eighth Avenue theatres will join the Empire circuit, and it is said that a number of other Eastern houses will follow suit. The "Wheel" has not been turning very smoothly for the past few months, and in spite of the great amount of oil poured on the bearings there is still so much friction that it will not surprise anybody if several of the "spokes" fall out. It is more than likely that two "Wheels" will be turning merrily next season, and vaudeville performers who are not averse to playing the burlesque houses will be in a position to demand very satisfactory salaries.

BIG CIRCUS PROSPERING.

The season of the Barnum and Bailey Circus at Madison Square Garden has so far been extremely successful. There were several accidents last week. Carrie Rooney had her left arm fractured by a bad fall; Chad Wertz broke his ankle while doing a somersault over the elephants; one of the Anclottis had a severe shaking-up while doing his loop the loop act, and Ferdinand Valetti, an understudy for the Anclottis, made a miscalculation that resulted in the breaking of the bridge of his nose and the loss of two teeth. To-day (Tuesday) the orphans will have their annual treat, when about 7,000 little waifs will be the guests of Mr. Bailey.

WILLIAMS SECURES THE COLONIAL.

The formal announcement of the purchase of the Colonial Music Hall by Percy G. Williams, as

ELsie JANIS

Starring in  
The Little Duchess

Under management of  
MILTON and SARGENT ABORN.

Permanent address Hotel York.

Hurtig and Seamon's, April 17.

B. F. KEITH'S International Circuit  
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WM. MORRIS, ROBERT GRAU, and all good agents.

CLIVETTE

president of the Orpheum Company, was made on Wednesday last. In THE MIRROR last week it was stated authoritatively that Mr. Williams would control this new theatre, and the news was received with great rejoicing by his many friends. The house opened under the new management yesterday afternoon, the attractions booked for the Circle being transferred to the Colonial, which is just two blocks above the Circle. The latter house has been closed, and there is no doubt that the large clientele built up by Mr. Williams will follow him to the Colonial. Next season Mr. Williams will conduct six theatres in Greater New York devoted to vaudeville.

JOHN W. WORLD RETURNS.

John W. World, who made a record-breaking jump of 14,000 miles to join the Buster Brown company, arrived in New York a few days ago. He and his wife left Bombay, India, on Dec. 17 last and came to New York by easy stages. Mr. World went to South Africa several months ago, and after playing an engagement at Johannesburg joined Sandow's company for a long tour of the far East. He has a wonderful collection of snapshots of himself and Mindell Kingston taken in strange countries and surrounded by natives.

HIPPODROME OPENING ANNOUNCED.

Thompson and Dundie announce that their new Hippodrome in this city will open positively on Wednesday evening, April 12, and that two performances will be given every week-day thereafter. The auditorium has been ready for some time, but the entertainment is so vast that it needed a great deal of rehearsal. A Yankee Circus on Mars will employ 350 people, and Andersonville, the big war spectacle, will require 500 men for its proper presentation.

POLI FORMS CORPORATION.

S. Z. Poli, the New England manager, has formed a corporation in Boston for the purpose of operating a circuit of vaudeville theatres in Connecticut and Massachusetts. The capital stock of the company will be \$5,000,000. Theatres similar to those already controlled by Mr. Poli in New Haven, Bridgeport, Hartford, and other cities will be established wherever there seems to be a demand for them.

VAUDEVILLE JOTTINGS.

John G. and Alice McDowell rested week of March 20 at their home in Orange, N. J., and opened March 27 on the Wallace and Gilmore circuit at Cortland, N. Y.

The "Cosmopolitan" for April has an interesting article on "The Future of Vaudeville in America." (See Vaudeville Jottings, Continued on page 9.)

A New Act, and a New Name in Vaudeville.

Miss Charlotta Weaver

Will make her Vaudeville debut early in May in a farcical sketch entitled:  
"A ROMANCE AND A HOLD UP"

Written for her by CHARLES HORWITZ. The company comprises Caroline Frances Cooke, Lucy Parker, and

Lorimer Johnstone

Who are all well known as individual stars on the Vaudeville stage.

The FINISH of the ACT has the most startling and absolutely novel effect ever produced in a Vaudeville sketch.

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Frederic Bond and Fremont Benton's

Presentation of the "Handkerchief Number Fifteen," with a COMPANY OF COMEDIANS.

"The farce, for such it is, proved to be a screaming success, and bids fair to enter upon a long run in the vaudeville houses."

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Last Meeting in our Spacious Lodge Room a Great Success. Decision on "How to be a Team of Men without a Street Scene"—BACK TO THE WOODS!  
Next Debate—How to be a Black-Face-Artist without using Cork.  
N.B.—Jack Norworth is suspended until the next Six Day Cycle Race.

"TATERS"

has arrived from London.

MAJESTIC MUSICAL FOUR

COLLINS, TERRILL BROS. and SIMON.

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This week, Olympic Theatre. Time filled until June.

"Swells from the Pacific."

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Mayme Remington will feature "Obadiah," a new coon song, at Hammerstein's Victoria this week.

Tenle Russell and the Watermelon Trust are using "Farewell, Mister Abner Hemingway," with Bryant's Australians.

"On a Summer Night," the new Summer waltz song from the Setchell catalogue, has been added to the repertoire of several well known acts.

The Orpheus Comedy Four say "Please Come and Play in My Yard" is a big success in their act.

Rena Arnold is having success in vaudeville singing "Shame on You," a new coon song oddity, which Joseph W. Stern and Company consider one of the biggest successes they have ever published. Pat Rooney's Street Urchins are also making a feature of this song.

Floyd Redledge made a good impression at the Colonial Music Hall with Evans and Shields' latest waltz ditty, "Waltzing with the Girl You Love."

Burt Green's "Ain't Nobody Ever Goin' to Buy?" continues to be featured by headliners, who write the publishers that the song is a "knockout" with them all over the country.

The Washingtons, singing and dancing act, have just returned from London, and are featuring with much success "Honey, I'm Waiting." Delmore and Darrell, who were at Proctor's recently, have added this song to their repertoire and state that they have succeeded in gaining numerous encores at every performance.

Fred J. Hamill and Percy Wenrich have written a new ballad, entitled "Daisy Dear," a song with a very pretty melody and story, which will be featured by Laura Davis in her new singing act.

Elsie Leslie and Milliken and Solid are singing "Just Across the Bridge of Gold," a new ballad published by Harry Von Tilzer. The latter is illustrating the song with very pretty slides, which have just been issued.

The feature of the musical programme at Proctor's Fifth Avenue Theatre this week is "Slippery Day," the new novelty two-step published by Golding Music Company, 55 West Twenty-eighth Street, New York.

The World Comedy Four are making a big success with Ed S. Brill's songs, "Heroes That Wear the Blue," "The More I See of Other Girls the Better I Like You," and "Miss Katy Did."

"Nita," the new Southern love song, published by the Tolbert R. Ingram Music Company, Denver, should become universally popular, if the rapid strides this song has made in the West is any criterion.

Harry A. Bailey, for many years well known to the profession, is now located at 42 West Twenty-eighth Street, in connection with the professional department of the Gotham Music Company, where he will be pleased to greet his old friends and make new ones.

Charlotte Ravencroft, violinist, is using "In the Shade of the Old Apple Tree" over the Hopkins Circuit. Fern Melrose and McCune and Cahill are also using it. Frank and Jen Lacons, with the Orpheus Show, are featuring this song, and write that it is the big hit of their act.

The Trocadero Quartette, a feature act in vaudeville, is using Setchell's "By Gone Days in Dixie," with success.

The Twin City Quartette and the Trans-Atlantic Four are using five new Haviland songs.

Among the popular illustrated songs this season, "On the Farm in Old Missouri," published by the Continental Music Company, may be mentioned. This song has a large following in the profession and is enjoying a steady sale.

Joseph W. Stern and Company have secured the publishing rights of a new musical extravaganza, entitled "Katoosium," which is to be produced May 15 at Hyde and Behman's Theatre, Chicago. The libretto is by Allan Lowe, author of "The Isle of Spice," and the score by George Rosey, author of "Honey-moon."

"Handicap," "Españita," and other well-known musical numbers. The plot of the extravaganza is said to be quite out of the ordinary, while Mr. Rosey's musical score gives promise of placing him with the successful operatic composers.

Dorothy Russell scored a success at Keeney's Brooklyn theatre recently with Joseph E. Howard's waltz song, "Julie Dooley."

"Her Boy in Blue," "Foolin' You," and "Does This Train Go to Heaven?" are extremely popular numbers in the catalogue of the Theatrical Music Supply Company. Among the other songs published by this enterprising firm which are meeting with success may be mentioned "I Ain't Got No Money," "Emerald," "Buster Brown," "Master Gabriel's song success in Buster Brown," "Do Drop In at Dew Drop Inn," and "When I was a Barefoot Boy," a charming ballad of childhood days.

J. K. Emmett, in conjunction with his company, is featuring "Pal of Mine," one of this season's ballad successes. Published by Leo Feist.

Eddie Leonard, in vaudeville, is featuring "Tickle Me," a new song by Ed Madden and J. B. Mullen. He called the publisher, P. J. Howley, on the long distance phone, saying it was one of the best encore bringers he has ever used.

Madeline Clark, who is at Phillips' Lyceum Theatre, Brooklyn, now falls to score with "Just Across the Bridge of Gold," "In Vacation Time," and "Every Little Bit Helps."

The Metropolitan Ladies' Quartette have added to their repertoire "The Heroes That Wear the Blue," "Ma Lady Moon," "Miss Katy Did," and "The More I See of Other Girls the Better I Like You."

"Luzon," the intermezzo by Eugene Ellsworth, continues to be a popular favorite with orchestra leaders throughout the country.

Al. Murphy and Earle Johnson are two new men in the song writing business and their first two attempts, "Frenzied Finance" and "Coolie Oolie-Japanese," will be published in a few days.

Alice Jennings, Marie Blake, Amy Bernard, Lynette Statters, Lillian Jennette and Rose Jeannette are all featuring Jerome and Schwartz's new song, "My Irish Indian." Published by Jerome H. Remick and Company.

"Under the Banana Tree," published by G. W. Setchell, bids fair to become one of the most successful novelty songs of the season. It has a large following among well-known singers.

Elsie Leslie is singing "Good-by, Sis," and Agnes Behler reports success with "What the Brass Band Played," both of which are published by F. B. Haviland.

"Dearie," one of the most recent songs by Clare Kummer, will be the feature song with Sally Fisher in the production of Sergeant Brue. Miss Kummer, whose songs are published exclusively by Joseph W. Stern and Company, is the composer of "Egypt," a song which attained much success in the Chinese Honey-moon production in London and in The Girl from Kay's in New York.

Ethel Robinson is featuring "I Ain't Got No Money," a new coon song, published by the Theatrical Music Supply Company. Tascott is also singing this song with much success.

"Meet Me Down at Luna, Lena" is the new Summer waltz song published by the Theatrical Music Supply Company. This number is already in the hands of the profession and will be featured at all beaches and parks during the Summer. Henry Frantzen composed the melody, which is very catchy, while the words, by Brady and Johnston, are the sort that will take with all classes.

William A. Brady's big musical production, Around Chicago, will begin a Summer engagement at McVicker's Theatre, Chicago, about April 25. Book and lyrics by Frederick Ranken, music by A. Baldwin Sloane. Simple Simon, a new musical farce by Brown and Wood, will open around May 1. The music of both comedies will be published by Charles K. Harris.

Lillian Spencer, now in the Far West, is singing "Honey, I'm Waiting." The Settles, singing and dancing team, are also featuring this song, and write that it never fails to score.

May Brefont reports success with Madden and Mullen's new song, "Tickle Me." It is published by P. J. Howley.

The Gillette Sisters, with the Trans-Atlantic Burlesquers, and Mollie Williams, comedienne, are featuring "In Vacation Time" and "Every Little Bit Helps."

J. Knox Gavin and Jennie Platt, presenting in vaudeville The Stolen Kid, a novel comedy sketch, are singing Ed Brill's quaint comedy song, "Miss Katy Did." Mr. Gavin states that through this song, during a recent engagement in Boston, he booked five clubs in as many minutes.

Williams and Foster and The Gold Dust Twins are using "What the Brass Band Played" and "Oh! Oh! Sallie," both of which are published by F. B. Haviland.

Pearl Lillian Danforth, singing and dancing comedienne, writes G. W. Setchell that she scored a tremendous success at Keith's, Boston, with "Tommy." Don Ramsay's new song, which is gaining many new friends, Miss Danforth's rendition is very pleasing.

Joseph Maxwell's Fireman Quintette, who were at the Circle last week, made an especially good im-

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pression with several of Mr. Maxwell's latest songs. He made a feature of his new waltz song, "When the Man in the Moon Looks Down," and the other members of the company sang, "You're Just a Little Bit of Sugar Cane," "Mr. Martha Jane," and "Won't You Wait, Nellie Dear," all of which are published by Joseph W. Stern and Company.

Marie Laurent has been scoring with Kendie and Paley's song, "Won't You Fondle Me?" Published by Jerome H. Remick and Company.

Among the well known performers singing "Meet Me Down at Luna, Lena," may be mentioned Ruth Garnold, Orpheus Comedy Four, Messenger Boys' Trio, De Veau Sisters, Collins and Hawley, Mr. and Mrs. Sam King, Norsis, Madge Fox, Wood and Berry, and the American Trio.

The following songs are the reigning successes from the house of Harris, and written by Mr. Harris and his staff of composers: "I'm Trying So Hard to Forget You," "Waltzing with the Girl You Love," "Sweet Maid Divine," "Why Don't They Play With Me?," "Down in the Vale of Shenandoah," "Farewell, Sweetheart May," "Just a Glean of Heaven in Her Eyes," "For Sale, a Baby," "I've Got My Fingers Crossed, You Can't Touch Me," "Sweet Sana-o," "You're the Sweetest Flower That Grows in Tennessee," "I'm Going to Leave You," "Sunday Morning When the Church Bells Ring," "Nobody But You," "Come, Take a Trip in My Airship," "Al-bay," and "Jim Badger." These songs are featured by a large number of well known singers, and are enjoying a steady sale throughout the country.

Al. Lester, comedian with Charles E. Blaney's new play, My Tomboy Girl, is singing with much success Feist and Barron's "Honey, I'm Waiting."

Adeline Francis is featuring Foxerty and Mullen's new Irish song, "Paddy's Day." It is published by P. J. Howley, 41 West Twenty-eighth Street, New York.

Johnson and Wells are using "Every Little Bit Helps" and "Abraham."

The Metropolitan Ladies' Quartette is meeting with success singing "When the Sunflower Turns to the Sun" and "Mandy Lou." Published by the Gotham Music Company, 42 West Twenty-eighth Street.

Laura Comstock has just included "My Irish Indian" in her repertoire and says it is the biggest thing in her act. Published by Jerome H. Remick and Company.

The Two Johns company, just closed after a successful season on the road, made a feature of "Blue Bell," "Nat Hewins," with the comedy, used "Longing for you" and "Please Come and Play in My Yard" with much success.

Every programme received by the Golding Music Company from orchestra leaders all over the country has as a special musical feature Slippery Day, the new and catchy novelty two-step published by this house.

Charles G. Sherriff, whose mimicry act is proving a laugh from start to finish, is using two of Joseph W. Stern and Company's ballads, "When the Harvest Moon is Shining on the River" and "When We Listened to the Murmur of the Pine," with success. Both of these ballads give much promise.

Rita Redmond, soprano, is now playing the leading Eastern vaudeville houses and is scoring nightly with "Pal of Mine" and "Honey, I'm Waiting." Go-forth and Doyle are using "Uncle Sammy" and "Honey, I'm Waiting," and report success with them. They are published by Leo Feist.

Dudley and Cheslyn are singing "Good-by, Sis," "Oh! Oh! Sallie," and "Don't Be So Mean," and write the publisher, F. B. Haviland, that they never fail to score with this trio. Another song from this house, which is making rapid headway toward a summer success is "I'm Going to Meet Birdie To-night," by Jack Drislane and Theodore Morse.

A novelty act in vaudeville which both critics and public have pronounced a welcome acquisition is the musical monologue presented by Augusta Glose. During her New York engagement at the Circle and Orpheum theatres Miss Glose featured a new song by Annie Hawley, entitled "When She Walks Like This," a musical travesty on the different styles of walking. It is published by Joseph W. Stern and Company and gives promise of being a success.

## ENGAGEMENTS.

Engagements made by the Engagement Department of the Actors' Society from March 23 to 29: Ruth Holt, William T. Shea, Hudson Liston, Mrs. Liston, William Courtleigh, R. V. Ferguson, Charles N. Kinsley, John Morrissey, Florence Rockwell, for Imperial Theatre, in Providence; Virginia Ackerman, for vaudeville; Thomas Irwin, Clayton Legge, for Mrs. E. L. Moyne; Eleanor Browning, for the Avenue Theatre, in Pittsburgh; Daniel Hanlon, for Lester B. Franklin, and Charles Chappelle, for The Squaw Man.

Guy Bates Post, for Joel Lacey, the lead in The Heir to the Hoar, which will open at the Hudson Theatre April 10.

Elizabeth Morgan, for the Shedy Stock company, in Fall River, Mass., for the Summer.

Will M. Carroll, by Chase-Lister Stock company, for specialties and business representative.

A. C. Robinson, as manager of the Vaughan Glaser Stock company during the Summer season at Detroit, and re-engaged by Havlin Brothers for next season.

Richard Allen, by W. A. Brady, to follow Arthur Forrest as Raymond Gormully in Abigail, beginning April 1 at the Savoy Theatre.

Pearl J. Ford, as leading ingenue with Billy (Single) Clifford, in How He Won Her.

Mrs. Louis Prince, for The Rollicking Girl, at the Herald Square Theatre, April 17.

Nathan Aronson, who lately played Ruby in Hearts of Oak, is now playing Oswald in Ghosts.

Fannie Brough will be seen as the principal member of Arnold Daly's company in George Bernard Shaw's Mrs. Warren's Profession next season.

T. C. Hamilton, for the Summer and next season with Melville B. Raymond's The Seamy Side of Life.

Alice Lannon has been re-engaged by E. S. Willard for his tour of America next season.

Isabel Irving, by Liebler and Company, to assist Eleanor Robson and Kylie Bellew in the revival of She Stoops to Conquer, at the New Amsterdam Theatre, in New York, April 17. Miss Irving's role will be Miss Neville.

Ada Hamilton who has been spending the Winter in London, by the Baring Brothers, to appear in the support of Constance Collier in a new play, written by Vicar J. Gorleston, entitled Lord Danby's Love Affair. After a tour of the provinces the company will be seen in London.

## MUSIC PUBLISHERS.

## The Chas. K. Harris Herald

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(Meyer Cohen, Mgr.)

VOL. II. NEW YORK, APRIL 15, 1905. No. 5

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Geo. Evans and Ben Shields' successor to "Come, Take a Trip in My Airship," and destined to be even more popular than "In the Good Old Summer Time," is "WALTZING WITH THE GIRL YOU LOVE."

All baby songs written this season have fallen by the wayside with the exception of Harris' beautiful, pathetic child story, "WHY DON'T THEY PLAY WITH ME?"

There are many more songs published, but there is only one that stands out pre-eminent, and that one is Harris' latest love story soldier song, "FAREWELL, SWEETHEART MAY."

Jos. E. Howard, the popular composer of "Good-bye, My Lady Love," has written another big hit, entitled "I'M GOING TO LEAVE YOU."

If you are playing in the City of New York don't fail to call up at the Harris Publishing House and run over the popular songs and ballads issued by this famous house and convince yourself that Harris has the only real live ballad hits of the season. Also kindly remember there are expert pianists who are engaged just for the purpose of teaching the profession how to thoroughly interpret any song that they desire to learn. Thoroughly reliable arrangers who can arrange an orchestration for you in any key for any song on the catalogue while you wait. You don't have to be a "star" to get attention, as all are treated alike. The door of the Harris office is always open. Professional copies will also be sent to any singer throughout the United States by addressing the main office.

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## CORRESPONDENCE

(Continued from page 7.)

beck, mgr.; The Grand Opera House (March 29); good business; splendid performance; 31 fine performance; one of the best of the season. Human Hearts 5; 2nd, 8; 3rd, 10; 4th, 12; 5th, 14; 6th, 16; 7th, 18; 8th, 20; 9th, 22; 10th, 24; 11th, 26; 12th, 28; 13th, 30; 14th, 32; 15th, 34; 16th, 36; 17th, 38; 18th, 40; 19th, 42; 20th, 44; 21st, 46; 22nd, 48; 23rd, 50; 24th, 52; 25th, 54; 26th, 56; 27th, 58; 28th, 60; 29th, 62; 30th, 64; 31st, 66; 32nd, 68; 33rd, 70; 34th, 72; 35th, 74; 36th, 76; 37th, 78; 38th, 80; 39th, 82; 40th, 84; 41st, 86; 42nd, 88; 43rd, 90; 44th, 92; 45th, 94; 46th, 96; 47th, 98; 48th, 100; 49th, 102; 50th, 104; 51st, 106; 52nd, 108; 53rd, 110; 54th, 112; 55th, 114; 56th, 116; 57th, 118; 58th, 120; 59th, 122; 60th, 124; 61st, 126; 62nd, 128; 63rd, 130; 64th, 132; 65th, 134; 66th, 136; 67th, 138; 68th, 140; 69th, 142; 70th, 144; 71st, 146; 72nd, 148; 73rd, 150; 74th, 152; 75th, 154; 76th, 156; 77th, 158; 78th, 160; 79th, 162; 80th, 164; 81st, 166; 82nd, 168; 83rd, 170; 84th, 172; 85th, 174; 86th, 176; 87th, 178; 88th, 180; 89th, 182; 90th, 184; 91st, 186; 92nd, 188; 93rd, 190; 94th, 192; 95th, 194; 96th, 196; 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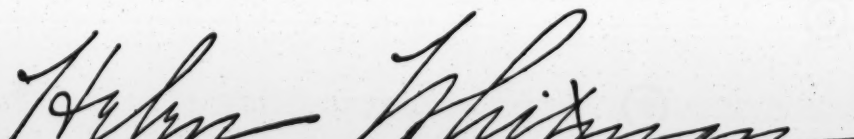
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# A STATEMENT BY DAVID BELASCO

This is a statement concerning the integrity of Marc Klaw, of the Theatrical Trust firm of Klaw & Erlanger, and an article which appeared recently in the *New York Times* under his signature. This article was so full of misstatements and untruths that I, being the chief object of its attack, can no longer allow one part of it to pass unchallenged. True, Mr. Klaw did not mention my name in the story; but this omission only indicates that he is a moral as well as a business coward. I know, however, and it was intended that the entire theatrical profession should know, to whom he referred; but in this response I shall spare the public any possible doubt, and herewith point to Marc Klaw, of the Theatrical Trust firm of Klaw & Erlanger.

In Mr. Klaw's article, he charged with being a liar the manager who declared the ropes of his fly gallery to have been cut three days prior to the first New York performance of "Sweet Kitty Bellairs," and declared that he had in his possession a letter, written later by this manager, in which the latter doubly proved himself a liar by stating the ropes were **not** cut. The manager he referred to was David Belasco; the letter he referred to was one which I addressed on December 12, 1903, to the New York Theatrical Protective Union. As a half truth is worse than a truth at all, the fact that Mr. Klaw, during the past 16 months, has caused to be circulated a **part** of that letter instead of the whole, proves him intentionally guilty of deliberate misrepresentation. However, that is only typical of Syndicate ethics.

Hitherto, I have remained silent under many slanderous imputations; but there comes a time when patience ceases to be a virtue. I now make known, therefore, certain occurrences just prior to the New York opening of "Sweet Kitty Bellairs," and herewith publish the correspondence bearing on the "rope" episode and on the appalling conditions and all but insurmountable obstacles clearly intended, in my honest opinion, to ruin the first New York performance of my play.

Let me remind you that a few days previous to the first performance of "Sweet Kitty Bellairs," at the Lafayette Square Theatre, Washington, Marc Klaw **personally**, and with the full authority of his Syndicate backers, published in the *Morning Telegraph* his official declaration that, for some fancied grievance, he would **"crush Belasco and drive him out of business in 90 days."** What followed this clear and unmistakable threat? One night, during rehearsals in Washington, practically all the stage hands engaged in putting on the production suddenly left the theatre, for no stated reason. **The next day they were employed by the local Syndicate theatres.** The carpenter who had built the scenery, and whose contract called for him to put it on in Washington, arrived there two days late, stayed a few hours and then, without announcing his intention, returned to New York, leaving us to get through as best we could. On returning two weeks later to the Belasco Theatre, to prepare for the New York opening, I found all the ropes of the fly gallery in a condition which words fail to describe—a condition which, in my thirty years of producing plays, I have never seen repeated. I did not say at any time that the ropes of my fly gallery were cut; but I **did** refer, in a curtain speech on the opening night, to the appalling obstacles and difficulties, behind the curtain line, which for three days threatened to postpone, if not absolutely to ruin, the opening. By this I meant, though I made no specific reference to it, the hopeless condition of my fly gallery ropes, which I found to have been fouled, knotted, twisted, snarled and tangled in such deliberate confusion that direct malice was the only possible explanation. The next morning one of the New York papers stated that all the lines of my fly gallery had been cut; but this was merely a rumor of which I was not the author and which I had no share in circulating.

But let the correspondence which followed this first-night's outrage speak for itself and, when you consider what small part of it has been given to the public hitherto by members of the Syndicate and more recently by Mr. Klaw (*he who threatened to "crush Belasco and drive him out of business in 90 days"*), let this more **complete** correspondence be its own comment on the morals and methods of men who fight only under cover and by insinuation, wanting the courage to come out into the open and wage fair and honorable battle. The following is that part of my letter which they **selected** for publication:

"New York Theatrical Protective Union No. 1, 42 West Thirtieth Street, New York City.

"Gentlemen: I have had the pleasure of a call from your representatives, Mr. Cunningham and Mr. Kelly, concerning a report circulated in some of the New York papers last Thursday morning to the effect that a large number of the ropes had been cut in the fly gallery of this theatre just prior to the opening performance of my new play, Sweet Kitty Bellairs. They stated, and very properly, that such a report reflected seriously on the standing, credit and integrity of your union, and requested me to make a denial that such an act of vandalism actually occurred. This I do freely and gladly. It is not true that the ropes in the fly gallery of this theatre were cut; and while I cannot understand how such a story gained currency, I can only join with you in sincere regret that such an untruth should have got abroad, and especially into the public prints."

Now comes the rest of it—the part that has been carefully suppressed!—and which must be read strictly in connection with that which has been quoted above:

"At the same time, while giving you this statement as an act of simple justice to your esteemed organization, I am exceedingly sorry to have to couple it with two complaints of such serious nature that I feel it only right to bring them at once to your attention. . . . My charge against one of your members, . . . is for direct breach of contract and for other acts by which I believe he sought deliberately to prevent the opening of my new play, and to jeopardize the success of a production on which I had spent many thousands of dollars. . . . It was specifically stipulated in a contract that a member of your union should go with me to Washington and personally see to setting up his part of the work satisfactorily upon the stage. . . . Sunday came, and he was not on the train. He did not report for duty that night, or the following day, or the following night until about two o'clock in the morning. Meantime my force of carpenters, all unfamiliar with this new production, were doing the best they could under the most trying circumstances. They worked faithfully and continuously from midnight Saturday until after midnight Monday, when the missing man appeared. Even then, instead of going on the stage and endeavoring to straighten out what he alone understood, and what then seemed a hopeless tangle, he assumed a most indifferent and disinterested attitude. . . . replied in words of impertinence. . . . Please understand, gentlemen, that my company and my scenery had been in Washington for two days and two nights; that they, and especially the workmen, were overworked and tired; that everything was at a standstill. . . . We struggled through that night as best we could. When I returned to the theatre the next morning I learned that the man on whom I had depended had taken an early train back to New York, leaving us in a worse predicament than before. From that day to this I have not seen him, neither have I had one word in explanation of his extraordinary conduct."

"My second charge is against another man, who since the opening of this theatre has been in charge of my fly gallery. I think you will agree that when one production moves out of a theatre it is the duty of the fly-man to see that his lines are left in proper condition for the next production. The need of this is of especial importance when the two productions are such massive ones as Du Barry and Sweet Kitty Bellairs. The lines were so crossed and fouled, and the fly gallery in such bad condition, wrong sets being tied off together, that it was not until 6.30 Wednesday night, after three days' work, that the last hanger of Sweet Kitty Bellairs was put in place, although it is not true, as reported, that any of the lines were cut. Three days before the opening, my representative, Mr. Buckland, came on ahead from Baltimore and explained what work would be necessary in the fly gallery to prepare for the new play. On Sunday morning little of this work had been done, and the fly-man was not in his place. . . . He did not appear until Monday, took his jumper and overalls, and then left in a few minutes without doing any work. After waiting for him and sending him messages urging him to come, as he did not appear Tuesday morning it was necessary to put another man in his place, who, however, being a stranger to the house, was badly handicapped in straightening out the confusion in the flies. . . ."

"I submit, gentlemen, that these charges are of such a nature as to call for your serious consideration in the line of discipline and in the cause of that faithfulness and good service which a considerate employer has every right to expect, and which it is one of the rules of your order to enforce. At this time I am made the target of many powerful enemies, allied through the Theatrical Syndicate, who have not hesitated to declare their threat to 'crush Belasco in ninety days.' They have resorted to every extreme to harass and annoy me in producing this new play, and as the conduct of both these workmen was of a kind which I have never met in my thirty years' experience as an author and producer, and as it was so utterly at variance with their repeated assurances and their previous conduct I cannot but feel that they have come under the influence of some of the powerful ones, and that their professional acts were a part of the general scheme to interfere with my opening and to ruin the success of my new play. I simply place the facts before you, leaving any further action to that same spirit of fairness which I know, from pleasant experience, to be the ruling factor of your organization."

"It is not my desire to come before your body solely in a spirit of complaint. My new play was produced and is a success, and for this happy result I can only feel under deepest obligation to the noble little band of workmen who, when they realized the strain I was under, stepped into the breach, did the very best they could under the most trying conditions, and worked and slaved night and day until literally they dropped from exhaustion. I want especially to mention the names of Mr. Edward Wentworth and Mr. Robert Cowan, without whose faithful service and fine generalship Sweet Kitty Bellairs could never have been produced on scheduled time. But the roll of honor includes five others, and to the names of Mr. Wentworth and Mr. Cowan I take pride in adding, with my deepest sense of gratitude and appreciation, those of William Gaul, John Carey, Edward McGinnes, Joseph Keely, and Oscar Watson."

"With assurances of my best wishes for the continued prosperity and success of your organization, and in the hope that our mutual relations may be as friendly in the future as they have been in the past, believe me,

"Very truly yours, (Signed) DAVID BELASCO."

This letter was read the following Sunday at a special meeting of the Theatrical Protective Union, and on December 18 I received the following reply:

"MR. BELASCO:

"December 18, 1903.

"Dear Sir: Your letter in which you accuse two of the members of the above named organization of breach of contract, and such an utter disregard for your interests that it has led you to conclude that they acted in collusion with other persons, having as their motive the deterrence of your production, has been received. I have been instructed by the above Union to notify you that a committee consisting of five has been appointed to thoroughly probe the charges made by you, and to prevent, if possible, any repetition of charges such as these, that reflect so discreditably upon the standard of our organization, the integrity of our members, and which are clearly a violation of one of the basic principles upon which our organization rests. Recognizing the fact that an upright character has a distinct money value, and that the moral qualities of self-respect, prudence and self-control will greatly ameliorate the conditions of our members, and that in the advancement of material interests there is involved many moral responsibilities, and, also, that the future success of our organization depends greatly upon the loyalty of our members to the above truths, the officers of this union are constantly advocating a close adherence to the underlying principles of the aforesaid virtues. I assure you that any member who will so forget his obligation to this union by committing such acts of turpitude as those described in your letter, or who manifests a belligerent attitude against the personal interests of any manager, or acts in collusion with any person or persons having the same motive in view, will be held to a strict accountability for the same. With best wishes for your future success, and appreciating fully the valuable stimulus your presence has given to the theatrical profession, and with the earnest hope that the friendly, social and industrial relation which has existed between us in the past will never be severed, I am, sincerely,

"(Signed) THOMAS MCKENNA, Secretary."

With this clear and complete evidence I rest my case. I leave it to all impartial observers to say who is the one guilty of half truths, of careful misrepresentations, of deliberate falsehoods.

And I ask all who have the interest of the theatre at heart, and are familiar with the oppressive conditions under which it is struggling to maintain its life as an art, to judge whether, after Mr. Klaw's official threat to "crush Belasco and drive him out of business in 90 days," I was not fully justified in believing that all the troubles which threatened to ruin my New York production of "Sweet Kitty Bellairs" were not a part of one organized scheme on the side of Klaw & Erlanger to carry their published threat through to its execution, especially since I could fill the pages of this paper with a series of petty, contemptible persecutions practiced against me, my attractions and the attractions of all independent managers by members of the Theatrical Trust.

*David Belasco.*